



# PUPPETRY JOURNAL



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## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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PUPPETRY JOURNAL  
AHSVILLE, Ohio

# Message from the President

John Zweers

Our Regional Organizations are beginning to move. Elsewhere in this issue you will read of the wonderful Conference held by the Pacific Coast, Region A. This was their second, and already the third is being planned. Congratulations to Mollie Falkenstein, Ellis Loxley, and all of the others who worked so hard and achieved such fine results. Jean Jeffers of the Great Plains (Region B) is preparing a membership campaign, those living in her Region stand-by to help when she calls upon you.

Good news comes from Denver. The Rocky Mountain Puppet Guild is now ready to receive its charter. This will be our eighth local chapter. Dale Chisman will serve as the first president. With the Boston Area Puppet Guild coming in next as number 9,

under President Helen Ferguson, we have almost doubled our number of Guilds in eight months.

Which city will earn the tenth P of A charter? Will it be yours? Get in touch with your District Representative, or your Regional Director. Find out what you can do to help build a bigger, better, stronger P of A. American puppetry is on the march, don't stand on the sidelines, get busy and help your organization, as it continues its progress toward maturity and a respected place in the cultural sun. Be proud that you belong to an organization such as ours! Puppetry as a branch of the performing arts has an important role to play. Make better puppets, give better shows, work for an even better Puppeteers of America. See you at Asilomar!

## Puppeteer's Odyssey

John U. Zweers

Last summer I hunted for puppet collections. A rare opportunity arose to complete a project which had occupied my attention for some years, the location of the major depositories of puppets in America. Leaving Pasadena late in June I drove across the great American Desert, heading for Boston. A trip of this magnitude could not be devoted to puppetry alone - it included three national conventions, three research projects in American history, a lecture series, field work for a mid-west magazine, a visitation program with actual or projected local chapters of P of A, calls on personal friends, vacationing, and surveying the puppets owned by most of the major museums in America.

I drove 10,000 miles, passed through

twenty-six states, a Canadian province and Washington, D. C. Enjoying scenery yet hurrying along, I proceeded across the great southwest to Illinois. In Springfield I had part of my annual visit with Ellen and Romain Proctor. Proc knew more about the history of puppets than any other man I have met, and I shall always treasure the memory of a kind and generous man who taught me so much. Illinois is my home state, and the next stop was Bloomington and a very pleasant stay with close friends. Then north to Bensenville and a quick "hello" to Ace Hardy and his family before reaching Detroit late that night. From Bloomington to Detroit in half a day was fast travelling, so the next day was spent resting, and talking all day to Gil and Dottie Oden

and Gene Scrimpsner about P of A and Festival. Crossing into Canada I finally emerged at Buffalo making my first museum excursion in this city. The final leg of the outward journey took me across New York and Massachusetts. I was able to meet with some Pasadena friends, Jim and Yvone Kingman who were about to sail for Europe. Together we surveyed the Boston museum situation. After the convention I moved to Wrentham, Mass., and enjoyed the generous hospitality of Isabel Tolman, Beatrice Pond, Helen Ferguson, and all of the other fine Boston area folk, and helped them form a P of A Guild.

Herb Hosmer and I had a fine visit, discussing the exchange of information among collectors, and viewing his own collection. In beautiful New England, history and puppetry became intermingled, as I divided my time between museums and patriotic shrines, including pleasant visits to restored Plymouth Plantation and Harvard University!

My next stop was Vermont to visit Cedric and Agnes Head at their lakeside camp. The scenery was gorgeous, and - as always on this trip - I vainly hoped for extendable days. Cedric and I sorted the remainder of his once huge collection, I added greatly to mine, and the old chevrolet station wagon took aboard an additional cargo for the Festival. I had the privilege of watching Cedric perform; word went around that he would do a show that evening, and the camp overflowed with adults and children who had seen or heard of previous shows.

Another highlight from New England was meeting Grace Weil, of Connecticut. She has assembled the greatest group of Palermo type Sicilian puppets to be found any place outside of Italy. She and her husband were most kind, and it was a thrill to see her collection.

In New Jersey I was the recipient of generous hospitality from Leslie

Guest, past national president of the SAM, who has a strong interest in puppets. He has also done much work with shadowgraphs.

New York City abounds with fine Museums, and all of those with puppets were visited, and surveyed. In many instances, here and elsewhere I helped staff personnel catalogue or identify their own puppet figures. This is as good a place as any to thank all of the museum directors, and their staff members assigned to help me, for their unfailing patience and gracious cooperation in the completion of this national survey of puppet resources.

An interesting visit to Frank Paris's new puppet theatre and a meeting with New York area puppeteers was sandwiched in with play-going, and other tourist attractions. In Brooklyn with the aid of a friend I met and interviewed one of the famous Sicilian puppeteers, the Manteos. This exciting experience is being written up for a future article. With deep gratitude to the Heads for the use of their apartment I left New York and headed south.

Washington, D. C. offered the Smithsonian Institution where once again I was met with enthusiastic cooperation. Great museums always give one a feeling of awe. The lovely Virginia country-side was just as I had remembered it, and here, too, was the opportunity to delve deeper into history, colonial and civil war. Chancellorsville and other battlefields were revisited. Charming Richmond and a delightful visit with Carolyn Lutz came next on the agenda. She showed me her fine collection, now donated to the University. It is so well displayed, one only wishes all collections could be handled in such a sympathetic manner.

Despite the attractions of a trip further south I was soon dashing along to Ohio, and a rendezvous with Clyde and Vivian Michael. While staying with them I had an opportuni-



ty to see first hand how a PUPPETRY JOURNAL is produced, and appreciate more than ever the unbelievable labour which Vivian devotes to the P of A and its membership. I only wish all members could have followed with me the many steps involved. We all would be better members and workers if we believed in the cause of American puppetry as she does.

Clyde and I formed a puppetry caravan and drove north from Ashville to Detroit. Soon we arrived, two days early for the Festival, but there was plenty to do. I had arrived in Detroit as Vice President, but departed with the great honour, and the drugery, of the national presidency!

Chicagoland was the next stop, and while staying in Bensenville for over a week with the Hardys I was able to see old friends, and make new ones. I was also present at the first meeting of the Chicago Guild of Puppetry, performing Punch and Judy (assisted by Ace) on the same bill with Jay Marshall and "Lefty", and Billy McComb, the Irish wit, magician, and puppeteer. This Guild will soon be applying for its P of A charter. Its initial meeting was attended by over 60 puppeteers, and much credit should go to Jay, and to - among others - Bill Eubank, Marie and Mildred Gordon, Jack Mulqueen, Virginia Tooper, and Hans Schmidt. I was glad, also, to talk with Polly Polak again.

The Proctors had invited me to make a longer stay in Springfield, but when I left Bensenville they were to be playing in Indianapolis so we decided to have our visit there. This was my last meeting with Proc. I watched their department store shows from back stage and we joked that now I could claim to have toured with the Proctors. How many wonderful conversations and sage advice were crowded into a short time! As I left he said "Next year we will see you in California!"

I had a date in Saint Louis to keep with all of the local puppeteers. Nelly

Mendham hosted a charming affair. I greatly appreciated her hospitality. As I moved into the great Plains region I pursued museums and carried on field work, with Denver as the next major stop.

Here, too, I was met with a fine reception, true western hospitality. Thanks to the generosity of Fred Putz and his parents, I stayed for several days. The Denver puppeteers had a meeting at which we discussed a P of A chapter, with most happy results. The grandeur of the Colorado scenery, and the breath-taking splendour of the Rocky Mountains is indescribable, but certainly I felt them. While in Denver I attended the annual Convention of the AETA.

After leaving Denver, puppets became side-tracked temporarily, as I commenced a self-directed tour of the mining country climaxed by a jaunt across the continental divide. Into the far west I moved, finally reaching Zion National Park. As I descended into the centre of the earth via a never-ending series of hair-pin curves there was ample opportunity to reflect on the insignificance of man. Just as a puppet is of little bulk in the finite and limited world of humans, how small and unimportant are we in some unknown infinite scheme of things.

Utah gave way to Nevada, and suddenly in the desert there was Las Vegas. A short stay there provided relaxation via swimming and sunning, spectacular shows, including puppets, and the opportunity to watch the human instinct to "get something for nothing" in action. Soon I was back in southern California again, bringing with me many new puppets for my collection, the challenge of the presidency, boxes of notes totalling up to the most recent list ever compiled of major puppet collections, and happy memories of old and new friends. All of these came with me, plus a new appreciation and realization of the size and greatness of our nation.

# Puppets for Fun and Profit

## PART I — Marge Stevens

This is the first in a series of articles by Marge Stevens (O.K'd and supplemented by Steve's sage advice) on how to sell your shows. Nothing based on theory, just sound advice from one who is willing to share her experience. Look for more in the next Journals.

You have a puppet show. You need an audience for it to give you the ultimate satisfaction of creation, and yet, there's a practical aspect that keeps rearing its funny head and telling you that it is just plain too much work to give it away for free. Well, you are right! Selling the puppet show is an art in itself, and can be acquired just as you learned the knack of pegging a knee string on a pretty girl puppet, or making a wig of a Chore Boy for an angel. You need to absorb all the information you can obtain from others, and then try it yourself.

The first step in selling anything is to develop a complete understanding of what you have to sell. If this seems too primary a starting point, then you are not apt to make a good salesman. The market for puppets has been badly dented by people who failed to consider this point. Let us hope it didn't happen in your area, because that will make it tougher for you — tougher, but still not impossible.

So let us consider your show from this standpoint. First — what are your personal objectives with puppets? Do you want to promote laughter and fun? Do you want to impress with your skill? Do you want admiration for artfully constructed figures? Or is the play the thing and the puppet actors secondary? Do you yearn to inspire and uplift or would you rather present light, fanciful momentary distraction in a glamorous field?

You MUST be able to classify your

show before you attempt to find a market for it — and you dare not make any mistakes. Some of the above-mentioned desires have a very limited field of sale — others almost limitless. Trying to sell a \$30 cashmere sweater to an Australian Bushman is as futile as trying to sell a chamber pot in a Hollywood mansion. If your show is appealing to children only, please DON'T try to sell it to family groups! Why bore the parents to amuse the child? Direct your efforts to birthday parties and grade schools and leave the adults alone. By the same token, if your show is a smash hit with adults, and slanted toward their interests, DON'T let anyone tell you, "Oh, kids always love puppets — we'll take it." You are not being fair to anyone concerned, and most particularly to yourself, because just ONE unsuitable audience can make a considerable crimp in your reputation and kill future sales. You cannot expect the buyer to know what's good for him in a puppet show because he doesn't know what puppets can do. As a member of P. of A. you have had an opportunity to see and know about almost every form of puppet entertainment on earth. The type of show which appeals to you most is the one you should do, and then, when you have done it, you should be able to judge which type of audience would appreciate it most and have the good sense to stick in your own groove or adapt your puppetry to fit other types of audiences.

The adaptation process can come only with experience, so let us assume that you have ONE show, and know where to show it. There are at least a dozen fields for marketing a puppet show, and I hope, in this series, to tell you about the ones with which I am familiar. Perhaps others in the or-

ganization will pick up the ball and keep it going to cover the other markets. Each market is so specialized in approach and needs that a vague general article will not be of much help if you are new at the job. All I can do is tell you what has worked for ME. If other puppeteers will join the crusade, maybe we can make marketing a bit less of a mystery, and for every single time that a good puppet show is sold to the right group, other sales will result for you and all the puppeteers in your area. It is a happy chain of events. Surely no one would want to break the chain by lack of thought and fitness.

In this series I will be able to discuss seven distinct and separate areas for selling a puppet show. Some are quite profitable when handled skillfully, and others pay their own way and provide satisfaction other than a blossoming bank account. There are several other fields that I'm not qualified to cover, so I hope that others in the P. of A. will feel moved to add to my list — and to supplement my own experience with theirs in the SAME fields too . . . after all, I'M a member, and I'm still learning too!

The seven subjects I shall attempt to cover are: direct bookings, theatrical agents, commercial sponsorship, school shows, recreational workshop teaching, birthday parties, and vacationing with the family with your puppets paying all the bills. Since most puppeteers probably sell most often by direct booking, that will be the first in the series.

### DIRECT BOOKING

We'll assume that you have placed your show in the proper category and know the type audience you want and can serve best. As I told you in the introduction, this is a personal experience series, so I will use for illustration the type of show I had when I started direct booking and if your show doesn't fit that category, you may use the principles involved and

make adjustments accordingly, or discard this information entirely.

Let's say that your show is best fitted for the "banquet circuit" — that is, you have a show that is amusing to adults or family groups alike, all of which have banquets and need about 30 minutes of entertainment to follow it. These are groups that have a bit of money to spend, but not enough to take them to the theatrical agents for a "produced" show. In other words, they have from \$30 to \$150 and can't buy a band, three acts, and an MC with their funds. But before you get grabby, know that if they have \$150, they'll probably hire the local magician as well as your puppets, so if there ARE other entertainers in your town, it is well to get acquainted, as part of your sales campaign, and recommend each other, if you can admire the work of the other local entertainers sufficiently to honestly do so. This boosts sales for each of you, and makes for a better show too after you've worked together a few times, for you'll gradually learn which can follow the other on the program (a detail which innocent program chairmen usually leave solely in the hands of directly booked acts) and you can give the audience more of a "produced show" effect, and present your own act to better advantage.

Because of the fact that you will sometimes be the sole entertainer and sometimes appear with others, you should have an adjustable factor in your show which allows you to vary the amount of time. If it is a variety show or humorous skit, that's easy. It is more difficult with a play, but it can be done. Think about it in terms of YOUR show.

Next, let us assume that you are just starting — or that you have a show suitable for this type of work that hasn't worked too much as yet. The ONLY REAL WAY to get many, many dates with direct booking is by WORD OF MOUTH! Ask ANY

puppeteer in this field, and you will find that is how he does it. But your show can not be recommended by members of your audience unless you have had several audiences. That boils down to the fact that what you need is a chance to show what you can do. DON'T make the mistake of most beginners and decide it would be good business to take some bookings free in order to do this. It does not work that way! The interested spectator of the first show who belongs to another club that could use you will 99 times out of 100 go to the head of THIS club and find out "how much?" before contacting you about it. Once you've given it free (unless it is your own personal club — and even that is a handicap) you have no reason for charging others!

The trick is to get a few paid bookings in the first place. That can be most easily done in the month of December. It is possible also to get bookings rather easily at other holiday seasons — Mother-Daughter, Father-Son banquets are a natural, Easter parties, Fourth of July (if you can work outdoors), and so on. We'll use Christmas parties in this article — they are by far the easiest to manage. Early in September, grab a phone book of your city, if it is 25,000 pop. or more, or the nearest city of such size if you live in a small town. Make about 100 phone calls — all the numbers listed in clubs, organizations, and schools; all of the automobile dealers, factories, banks, fraternal groups, insurance companies, dental and medical organizations, credit corporations, utilities, ANY company that you know has twenty or more employees. Dial the number; ask whom ever answers "Is your company going to have an employee Christmas Party this year and if so, could you please give me the name of the person in charge?" If you are questioned about why, simply state that you are an entertainer and would like to mail the party chairman some information that

may help him plan the party. In nearly all cases, this will get you the information you need. If they aren't having a party — cross them off the list. If they are — DO NOT TALK TO THE CHAIRMAN RIGHT THEN ON THE PHONE, even if it is the chairman himself who answers the phone! Just tell him you will mail him some literature about your entertainment and will hope to hear from him if he is interested. In this way, you acquire a sure fire list of prospects and no duds to waste your time and postage. You can concentrate on live prospects and do a much better job than if you blanket the area.

I like to follow this with a personal letter — all hand typed — although I usually follow the same pattern for each. I feel that individual typing pays off when you have a select list of actual buyers such as you now have. I enclose a brochure with the personal letter, and the results are terrific. After that — if we can get together on price, the result is probably a sale. The chairman is a busy man. You have saved him the time and effort of hunting up suitable entertainment and all that remains to be done is for you to cover him with glory for having selected the perfect show for the occasion. If you do that — you are IN!

Now — what do I say in the letter? Well, that can be very brief. No need to tell him you make darling puppets and have appeared at the Poop-Doodle Resort three summers! He doesn't care. He wants to know how to get rid of the headache of 75 employees and their assorted offspring before time to foist Santa on them on Dec. 18. Here's a simple sample — if I ever saw one. I used this the first year I booked direct and got the fantastic results of eight out of ten as sales — had to turn down some of them because of conflict of dates.

Dear Mr. Johnson:

Are you having an employee Christmas party this year? If so,

would you like to present a show that would be amusing to the adults and fascinating to the children and a credit to your chairmanship? Call \_\_\_\_\_ Puppets for information. No obligation, of course.

Sincerely,

I enclosed a brochure which pictured me, some of my puppets, and the usual blurb material about how "good I was," plus a bit of technical information as to height of stage, visibility, size of puppets, and such. Brochures are a completely "other" article which needs writing for the Journal — any takers? Soooo — if you have an established market, a neat letter (preferably typed on your letterhead) and a brochure that shrieks "quality" — how can you lose? Can salesmanship be made any more simple than this? Try it!

Then, of course, if your show lives up to the promise, you have it made for several years. You can sit back and wait for the phone to ring — and you won't have to wait too long either. Don't twiddle your thumbs tho — be ready when these SAME people call you next year and say, "Your show was so good last year — can you give us something different but of the same calibre this year?" Good luck! P. S.

Vivian has asked me to say something about price in each category. That's easy in some, but most difficult in this one of direct booking. So many factors enter into price that I simply CANNOT suggest a price for anyone else. The market for entertainment varies. Perhaps you live in a big city where there is a good deal of entertainment available — you have to compete in order to sell. Perhaps you live in a small city with only one or two professional entertainers, but with some good little hotels and a couple of hundred small conventions and banquets per year, plus annual parties of organizations — then you could charge more — and

get it.

The market for shows, the quality of your entertainment, the effectiveness of your ability to talk to potential buyers when they phone to inquire — all these affect your possible price. However, a beginner has a tendency to underrate his work. Just be sure you don't underestimate your value. NEVER give this type of show for LESS than \$25 no matter where you live, and upgrade that as much as you dare. Remember, you have a profession to uphold! In going up tremendously, however, you must decide whether you wish to work OCCASIONALLY for top money or OFTEN for fair, medium wages. That's a personal matter for you to decide. However, having made your decision, STICK TO IT! Don't charge the Goodyear Rubber Plant \$100 for their party because "they can afford it" and then give the same show to the "Garment Worker's Social" for \$25 because they can't afford more. That is — don't do this unless you soon want to haggle and bargain with every prospective buyer. That kind of news gets around right along with your "word of mouth recommendation." Set the same price for everyone, and that news will get around too. The Garment Workers will find a way to have you once eventually, if they really want you, and Goodyear will have you back several years in a row because you are good, reasonably priced entertainment! At least, it worked that way for me . . . and that is true whether you set your price at \$25 or \$100 or whatever you wish.

Beginners who establish a policy of price cutting or who settle for exceedingly low prices are a detriment to the professional operator who must depend upon puppetry for a living and who must demand a reasonable fee . . . and, in addition, are down grading the profession of puppetry.

Don't fall into another trap for beginners — don't sell your show on



percentage to ANYONE. In the first place, a thirty minute show is not suitable, if you are to be the only attraction, but in any case, no matter how worthy the cause, or how suitable the show, those in charge of ticket sales will disappoint you, for such things are hard to sell now days. Counter with the magnificent gesture of doing it for them at your normal price and "let" them keep everything they make above your price. Send them a contract you've typed up (in duplicate) to this effect.

Do I sound tough? Hard boiled? Mercenary? Well, you are asking how to SELL shows. If you want to give them away — you have no problem! If you want to sell your show, you are running a business, and in a business you must be fair to all buyers — and ALSO fair to yourself! If you're not fair to yourself, you won't care to be in business very long — and we'd hate to lose you. So see that "The Price Is Right" and stick to it!

(Next Journal — THEATRICAL  
AGENT BOOKINGS)

## Kasper's Funny Toothbrush

Molheimer Kasper Theater

Most children own a tooth-brush. At least they should. But how many parents fail to induce their children to brush their teeth regularly. In addition to that there are thumb sucking and the bad habit to eat sweets when going to bed.

The dentist for the schools in our town asked us to induce the children - with the help of our puppets - for the right care of their teeth. We had to play in kindergartens that is to say for children in the age group from 3 to 6 years. To make such a show for school children is easier than for small children. You can show little devils being glad about the teeth not being brushed. You could drastically demonstrate what happens if the teeth are neglected. But with small children such a show would not have any success. They only would be afraid, would not want to look at the stage or the worst of all they would weep. Now, we have invented a quiet story completely adapted to the small children's mental capacity. You surely know our Kasper? He is the darling of our children, the friend whom they trust, whom they believe everything, with whom they compare themselves,

and for whom they would do everything.

I want to tell you something about our play. From the kindergarten Kasper comes home to his grandmother. He has brought along a letter worded: "Kasper has to go to the dentists." Kasper inquires whether it is possible to have something wrong with one's teeth without feeling pains. Grandmother explains him the matter and tells him that it does not pain very much when you will only go to the dentist early enough.

We have arranged our play in such a way that - without being requested to do so - children already at this point tell Kasper that they are not afraid and always go to the "uncle doctor's" immediately without making a fuss. Then Kasper may show his tooth-brush to the children. It is very large and has a lovely red color, and that is why the children like it from the very beginning.

Kasper knows to sing a song about the tooth-brush. "Tooth-brush dance in my mouth. Keep my teeth healthy. Up and down, to and fro. Brushing teeth is not difficult." Children learn the song and when they are singing



the tooth-brush is dancing.

We have made the tooth-brush like a jumping jack. When it is dancing it struggles with legs and arms which are otherwise hanging invisibly inside the handle of the tooth-brush. This afternoon Kasper will directly be going to the dentist's. But first he has to go to Ottchen, his friend who ought to come along with him. Kasper's friend has very bad toothaches because he always - after having brushed his teeth - ate chocolate in bed. Ottchen's friend, the cat has already bound him a shawl around his head. She still puts some pillows on to his cheek. But nothing will help. He is not even able to eat his birthday cake. Such pains he has! But Ottchen does not want to go to the dentist's. He fears "uncle dentist's white coat as many children do. The clever cat likes the white coat very much. And believe it or not, in the same moment all children like it, too. OTTCHEN has to go to the dentist's. The children order him to do so. And when he returns he is gay and has no longer any toothaches. The tooth-brush is dancing and KASPER and the children are singing the song of the tooth-brush. They tell Ottchen how often he has to brush his teeth on one day. They all do know it: two times, in the morning and in the evening. And when the children are telling this to Ottchen they are fully willing to do so themselves.

Now Kasper wants to show the tooth-brush to MIENCHEN, his girlfriend. Before they arrive at Mienchen's she is all alone. Nobody wants to play with her only her bear Teddy. And he tells her that no child wishes to touch her hands because they are wet from thumb sucking. Her mouth is quite dirty as she puts into it her fingers which have touched dirty things. Hardly the bear looks away when Mienchen sucks her thumb again. Mienchen doesn't want to do so again. That continues all the time when playing with the bear until

Kasper arrives. And each time Mienchen is admonished by the children. They are very attentive. It has happened that at the same time a child out of the spectators putting his fingers into his mouth himself has been admonished by the other children, too. Kasper bandages Mienchen's thumb which is inflamed from all the sucking. Now Mienchen certainly will not do it again. She is glad about the children's song and the dancing tooth-brush. Kasper explains every child ought to have his own tooth-brush with which nobody else may brush his teeth, not even father or mother.

At last Kasper and the tooth-brush go home. Grandmother gives Kasper an apple, a big carrot and a piece of brown bread. Kasper likes that very much. Then he has to go to the dentist.

You think, too much importance to this problem has been attributed? Take pains and read the statistics concerning this. You will be frightened! Perhaps you believe we threatened too much with the lifted forefinger? No, this only is the extract of the show. All is elaborated in a very funny way and the children compete to tell Kasper that they do everything alright.

The nurses told us on later visits the play had left a profound impression. Never before there were brought along for breakfast so many apples, carrots and brown bread. The song of the tooth-brush was being sung very often. And mothers had told that children had come wishing to brush their teeth out of their own initiative. Too that the thumb suckers had a bad conscience and were admonished by the other children.

We have seen drawings which were made of the children on the same or the next day. Everywhere the tooth-brush was the most important thing. And today - after almost a year has passed - the children are able to tell the contents of our play.

## -Historians and Collectors

# The Brander Matthew's Collection

Shirley O'Donnol

Dr. Henry Wells, the curator of the Brander Matthews Dramatic Museum on the Columbia University campus, was most gracious in permitting a behind-the-scenes look at the puppet collection stored in the fourth-floor treasure trove above the rotunda of Low Library.

"We are embarrassed," he said, "that lack of space makes it impossible to display the puppets very often, or all at one time." The only puppets on view at present are the giant ten-foot marionette figures of Oedipus and Jocasta from the Stravinsky oratorio production of OEDIPUS REX given in 1931. These figures, designed by Robert Edmond Jones and created by Remo Bufano, represent the embodiment of Gordon Craig's dream of the "uber-marionette," surely. Dramatic and effective, highly stylized and much "larger than life," they trail their burlap and chiffon from floor to ceiling. Other members of this cast are now in the Detroit Museum puppet collection.

Across the room, and in much the same spirit as the Bufano puppets, appear a set of masks worn in a dance ballet Christmas mime of "The Three Kings of the Epiphany" produced by Alwin Nikolais in 1956 at the Henry Street Playhouse. These masks, designed by Ruth Grauert and made of celastic, are expressionistic in treatment and most striking. The dancers who played the kings wore stilts to achieve a towering effect reminiscent of medieval statuary. Dr. Wells reported that the production had been outstanding in its creativity and imagination and fascinating to adults and children alike.

Brander Matthews, renowned literary figure and professor of dramatic

literature at Columbia from 1892 to 1917, had a passionate interest in the foreign and the exotic. His many friends recognized this fact and as they traveled about the world sent back mementoes with a dramatic flavor from far corners of the globe. These objects d'art were very often some kind of puppet, since puppets are perhaps the most tangible and shippable evidence of theatrical activity. One of the major contributors was John Mulholland, an expert magician. (It is interesting to note how often magicians are interested in puppetry — or puppeteers in magic. Or is it that puppeteering is just one form of legerdemain?)

The Orient is well represented with figures from Java, China, and Japan. There are several Javanese Wayang Golek figures — three-dimensional carved wood rod puppets — and many Wayang shadows with their intricate and lacy cut-out leatherwork. One Javanese shadow figure is particularly interesting, in that it is flat but made of beautifully carved wood, with arms and hands of jointed leather. From Japan comes a crew of small 12-inch marionettes, of carved wood with plaster faces. There is one elaborately costumed geisha marionette about 24 inches tall, with 22 strings. Several small Chinese rod figures are notable for their intricately painted faces, fantastic head-gear and ornate costumes trimmed in metalwork, embroidery and fur. Many of these Oriental puppets were secured for the museum by Julius Carlebach, one of Manhattan's most distinguished dealers in primitive art.

An unusual family group of three carved wood marionettes — mother, father, and child — comes from the

Caribbean. They are almost African or South Seas in flavor, with carefully jointed shoulders, hips and knees. All are innocent of any clothing except that father is wearing a top hat.

A pair of Sicilian armored figures about 20 inches tall, representing Orlando and Rolando from the traditional Orlando Furioso play, were donated to the collection by Professor Emeritus Oscar James Campbell of Columbia.

France and England are represented by a considerable number of hand puppets. There are many carved wood heads from England in the Punch and Judy genre. The famous Chat Noir cafe has contributed a cast of Parisian hand-puppets which conjure up the sophisticated bohemian night life of the Montmartre in the latter nineteenth century. And from the same era comes a number of fist puppets by Anatole, who gave shows on the Champs Elysees, and who personally turned over his papier mache actors (including a caricature of Sarah Bernhardt) as an outright gift to Brander Matthews, who was his friend. Dr. Wells reported that the collection also includes a cast of perhaps a dozen marionettes, three feet tall or larger, made in France in the

mid-nineteenth century. One very interesting French rod figure, dressed in the costume of an eighteenth century gentleman, wigged and ruffled, is made of carved wood (costume and all) and intricately jointed with a spring in the neck to control head action. Head and arms are operated by fine wires.

This year marks the fiftieth anniversary of the founding of the Brander Matthews Museum. It stands as a monument to the imagination and creative energy of the man who founded it and its treasures continue to afford much fascination and "dramatic education" to the enterprising souls who manage to climb to the top of Low Library to find it. An anniversary exhibit of Brander Matthews' correspondence with famous men from all walks of life is currently on display. What a varied and far-flung network of communication it reveals! Here appears a letter from Houdini next to one from Oliver Wendell Holmes; Winston Churchill, Theodore Roosevelt, and Mark Twain (to name but a few) who were among his distinguished correspondents. As a part of the anniversary celebration, an exhibition on the theatre of India is planned for next fall.

## Regional and District Directors

You will also note that the complete set-up of Regional and District Directors, promised for this issue, is also missing.

This is due to the fact that some Directors have not made their appointments and John Zweers cannot

give us a complete record.

We hope this will be complete in the next issue. Thanks to those who have cooperated so splendidly with John Zweers in his efforts to set up this national organization.

## Send Your Registration Early



## PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

### SHARI AND THE GIRL SCOUTS

Lamb Chop's at home, but Shari Lewis found a temporary substitute in Scout-made puppets which participated with their proud Intermediate Scout puppeteers in the 20th Annual Meeting of the Girl Scout Council of Greater New York at Hunter College in January. Shari, a former Bronx Girl Scout, and currently an honorary member of the Council, was the guest of honor at the meeting. The Scouts, foreground (l-r), Linda Meyer, Lorraine Fertitta, and background (l-r), Alice Green, and Barbara Laur, (all of Bellerose, Queens) gave a preview of their program for "Daisy Days" - simultaneous festivals to be held in each borough on May 6 and 7. Mrs. Howard Phipps, Council President and Campaign Chairman, presided over the assembly of 2,000 volunteers and friends of Scouting.

### MOLHEIMER KASPERTHEATER

From the Molheimer Kaspertheater, Deutschland, comes the delightful story of their "toothbrush crusade", elsewhere in this issue.

In the picture section we show Kasper with his toothbrush, Kaspar's grandmother, Mienchen sucking her thumb, and Ottchen with the thick cheek. Delightful personalities, every one!

For those who ask for "teaching scripts" for small children, this story gives a clue for building a script story of this type, and yet keeps all the entertainment value.

### LANCHESTER MARIONETTES

The Lanchesters are represented on this page by pictures from "Philemon

and Baucis" and a portrait of Waldo Lanchester putting the finishing touches to a scene from "A Trip to Bath", from the design by Margaret Venner. The "Trip to Bath", is a musical medley written especially for marionettes by Donald Swann and Michael Flanders for presentation at the Bath Festival.

"A TRIP TO BATH" is taken from an old book "Moncrieff's Comic Songs". The narrator describes a coach party leaving an Inn in London for Bath, he imitates the coachman and the passengers and then breaks into song regarding the joys of a visit to Bath. The next bit of dialogue takes place in the Pump Room and at a Concert, where, even in those days the music was spoiled by someone coughing. It ends with a rollicking tune "To Bath, Dear Bath We Hurry" which is so gay it will no doubt be the theme song of the Assembly.

The Lanchesters have been fortunate in being able to get that famous pair, Donald Swann to compose and play the music, and Michael Flanders to sing the verses. The spoken words of this old song have been done by that fine actor Mark Dignam.

### BOB BAKER MARIONETTES

"The Enchanted Toyshop", current production of the Bob Baker Marionettes is a delightful musical fantasy revue, presented as theater-in-the-round, a method which is fast becoming the symbol of the Baker Marionettes, produced by Bob Baker and Alton Wood.

The show opens with the appearance of a little boy, "Tommy" all



*Shari and the Girl Scouts*



***Molheimer***





***Kaspertheater***





# LANCHESTER MA

Directed by WALDO LUTHER  
 Assisted by MARK B.





# STER MARIONETTES

WALDO MICHAEL LANCHESTER

Assisted by EAST BOSS





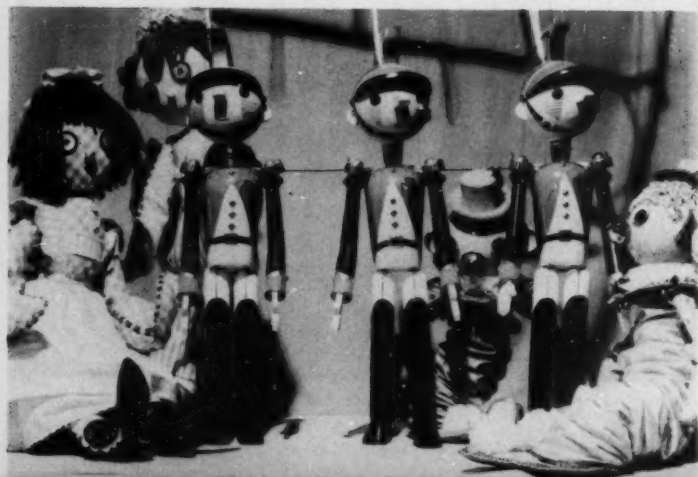
**BOB BAKER MARIONETTE PRODUCTIONS**

presents

**"THE ENCHANTED TOY SHOP"**

produced by

**BOB BAKER AND ALTON WOOD**





*Benjamin Blake*



*Kay Kitchen*



dressed in his red nightshirt and ready for bed. Tommy says his prayers and is transported off to sleep by the magic of the "Sandman". Suddenly, a magical "Sprite" appears, sprinkling silver dust on Tommy and his bed, sending them flying off into space. In the spell of Tommy's dreams, he is transported into the imaginative Toyland. Then with the same magical dust the toys come to life. First to appear is "Boom-T-Boom", the wonderful drum, followed by the Dancing Rag Dolls. There are the delightful "Spinning Tops" whirling their colorful way through a dance sequence with the "Toy Ballerina". The funny old Toy Maker appears with his pet Bear on the Ball. The excitement of a parade is captured with the entrance of the Toy Wooden Soldiers in all their beautiful array doing a very wooden march.

## BENJAMIN BLAKE

We have heard (via the Grapevine) that we are at last going to see one of Benjamin Blake's productions at the Asilomar Fest. We have used photos several times, in the Parade section, and I am sure that all of you who

have seen them will be looking forward to seeing them "live", this summer.

## KAY KITCHEN

Kay Kitchen, known throughout San Diego for her delightful shows has recently joined the staff of the YWCA, where she will present classes in puppet construction and production. Kay and Pat Platt were former partners producing under the name of "The Moppets". Together they conducted classes for the San Diego Junior Theater in 1958 and 1959.

Kay has appeared on the Harold Keen TV Show, and has been a three time winner on the "You're Never Too Old" program from Hollywood. Kay admits to thirty five years of puppetry interest and tells us that her brother, Dr. Roswell H. Smith was a P of A member in the early '30's.

Her puppets include all types, hand, hand and rod, rod, stick and marionettes. Catering mostly it seems, to the "moppet" group, she has received many fine notices in the San Diego newspapers together with some nice pictures.

# Fiber Glass

Ed Johnson

## NOTE:

No Fest demonstration at Detroit aroused more enthusiasm than Ed Johnson's demonstration of fiber glass, nor produced more successful results. Results were astounding, and most of it by beginners. Don't expect perfection on first try, but by following directions carefully, the results will probably amaze you. Try it out . . . if you get in trouble, I am sure Ed will be glad to give you suggestions.

Last summer, at the Detroit Fest, I included a demonstration of fiber

glass in my marionette construction workshop. There was a great deal of general interest shown in this new material, and I have been asked to repeat the information for the Journal.

I was introduced to fiber glass by Russell Gordinier, a young Detroit puppeteer. It became immediately obvious to me that this new material offered several distinct advantages. It is tough and it is fast.

Fiber glass is extremely hard. It does tend to be somewhat brittle if not sufficiently reinforced. It cannot be cut with a knife. In fact to attempt

to use a knife on it will only ruin the knife. It can be sanded, patched (with plastic wood if you wish) or ground down with power tools. It is exceedingly strong. (Remember they make speed boats out of the stuff).

Fiber glass is fast. A fiber glass head can be completely hardened and ready to be polished within thirty minutes after you fill the mold. It is easily possible to carry a head all the way through from clay modeling to paint job in one day.

Fiber glass makes a good glue. It adheres madly to wood, provided it can get into the grain. It can be used for quick emergency repairing, or for reinforcement of wood. If there is a place where wood will wear out, fiber glass will relieve the problem.

As to materials, they can be obtained at boat or plastics stores. You will need the following:

**Resin . . .** This is a liquid plastic, can be purchased by the quart or gallon.

**Colloid . . .** A thickener . . . it is a white powder. Purchased by the pound.

**Hardener . . .** A liquid. When added to the resin sets up a chemical reaction which causes the resin to harden. About  $\frac{1}{2}$  ounce hardens a quart.

**Glass fiber . . .** Spun glass fibers sold by the pound. Reinforces the plastic to reduce brittleness.

**Glass cloth . . .** (light weight). For use in large areas such as props or animal bodies. Used instead of the loose glass fiber in such cases. Sold by the yard.

Fiber glass sticks to plaster of Paris, so it is necessary to make a separator. Carefully paint the interior of the mold with shellac. (Do not use lacquer. Lacquer thinner is a solvent for fiber glass. You would get a gummy surface.) Allow the shellac to dry thoroughly. Next, apply a thin coating of wax over the shellac.

Any kind of wax that does not dry to a white powder will do. Paste

waxes work fine, but should not be applied too heavily. An aerosol type of wax spray is handy. Needless to say, in applying the shellac and wax, care must be taken not to fill in any of the modeled features of the mold.

Warm the mold. An infra red lamp or a 150 Watt refractor spot lamp will do. Of course the sun is also available in the summer if you work out of doors. It is advisable, however to be able to control the warmth. There are two elements that control the speed of the hardening process, temperature and amount of hardener. By heating the mold first you tend to hasten the hardening process of the plastic where it comes in contact with the mold. This results in a better surface.

While the mold is warming, mix up some plastic. Use a disposable container. I save tin cans from the kitchen for this purpose. First pour in the resin. The amount depends of course on the size of the object you are making. For the average-sized puppet head approximately one-half pint is about right.

Next add some of the white powder. This is a thickener. Oddly when mixed in it will not add anything to the volume.

The third item to be added is the glass fiber. (Do not use this on large items with cloth.) Add this material with a spoon or some other convenient tool. Do not touch it with your bare hands. This is glass and can cut you. Add only a small amount of this material at first.

Add a few drops of hardener. The amount again depends on how much of the material you are making and on the speed of hardening you desire. They sell you a half ounce bottle of hardener for a quart of resin, so you can judge accordingly. I usually use about 12 drops for an average-sized head.

Keep the mixture in the can cool. The hardening process will be held back when the material is cool.

Work with the mold right under the heat lamp. Brush a thin layer of fiber glass onto the surface of the mold and allow it to jell. Use an old paint brush. Clean out the brush before the material hardens on the brush with lacquer thinner.)

Add an additional amount of glass fiber. The material should become quite pasty in thickness. Brush this thicker material into the mold. It should be thick enough to stand along the side walls of the mold without flowing down to a puddle in the center. The first coat was for surface detail. This coat is for thickness and strength.

I personally like to use a 5 piece string-separated mold. If you use this type the mold should be put together before you apply this thickened coating.

If you keep your work warm and your can of material cool you will notice that the latter material is still soft and usable for some time after the head has hardened.

The hardening process takes only a matter of minutes. The head can be removed as soon as hardened. If you have undercuts you may wish to remove the head before the material is completely hardened. It takes on a rubbery consistency before it becomes completely hard. There is not any shrinkage whatsoever.

If you use a five piece mold the head will drop out in one piece. If you have done a good job very little polishing will be necessary. This material is sensitive to every detail of the mold. The surface is smooth and not poreous. In fact you may

wish to rough it up a bit.

If you make up something of considerable size, such as a large animal body, or some sort of prop, it will be better to use glass cloth in place of the glass fibers. In this instance, first apply a layer of resin, colloid and hardener mixture, then a layer of strips of glass cloth. Apply the cloth in much the same way you would apply paper strips in making a paper mache casting. Apply the cloth right to the wet resin before it hardens. Add another layer of resin over the cloth. Continue alternating with whatever number of layers you feel necessary to give you the desired thickness and strength. Incidentally the cloth itself can be purchased in a variety of thicknesses. The thicker the cloth used the greater the strength and thickness per layer, but less detail is possible.

What about paint? I have used oil paints on the material with complete success. I understand that lacquer also works very well.

Commercial users add coloring to the material itself and thus obtain the plastic in whatever color they desire. I presume this process could be used to make up the material in flesh color. I have not experimented with this as yet. If anyone has any information on adding color directly to fiber glass I would certainly like to know about it.

One last word of caution. Use fiber glass in a well ventilated location. The vapors from the resin are rather potent and can give you a headache. They are not, poisonous.

## **Festival 1961—June 19-24**

### **Asilomar Conference Grounds**

### **Pacific Grove, California**

# Pacific Coast Regional

Mollie Falkenstein

**NOTE:** For enthusiasm, we have to take off our hats to members of the Pacific Coast Regional Conference! Not one, but six complete reports were received at the JOURNAL office. All splendid, but of necessity duplications, so we chose the first one received. Our regrets and thanks to all the rest!

Here is my report on our Regional Conference held at Laguna Beach, California on Feb. 11th, 12th, and 13th. Judging by most comments, I believe it was a great success. Everyone seemed to be having a good time, the weather was almost perfect, and there were no complaints. We had but one cancellation, due to illness, from a performer, and one from a delegate from the same cause. Everything went very smoothly, due to the cooperation of the right people. Both Ellis Loxley, my co-chairman and myself, were thrilled with the response, both to the public shows, and to the conference itself. (We had several non-member participants.) We drew in some new members, and renewed some old, and the greatest enthusiasm has been shown for the whole thing.

We had three exhibits, set up by Ellis Loxley, which had good attendance, and could have given THREE public shows, if we had had any idea of the response. I sold the first one out entirely by mail, and was swamped with telephone calls from Monday on of last week.

We began with registration in the hotel lobby from 10 to 12 a.m., lunch at 12:15, followed by entertainment by Ed Nofziger and Roger Armstrong, cartoonists from Laguna, who explained how to vary expressions with the aid of Mr. Magoo and Napoleon! Bob Mason was introduced as M. C. and was a great help to me. At 3:30

we went to the theater for the repeat of the public show: "Hansel and Gretel," by the Geppetto Puppets, and "It's a Small World" by the Mitchell Marionettes. The Mitchell show featured "The Tale of a Whale" written by Forman Brown and Puppets made by Harry Burnett. This, together with Hank Rabeys very original Hansel and Gretel composed a very interesting show, aided by Ellis Loxley, who used her little clown 'Bosco' to hold the children while stages were shifted. The audiences were most attentive and quiet.

After dinner, in the Marine Room, Bob Mason gave one of the best Punch performances he has ever given, despite the fact that he has not been performing as a puppeteer of late. Methinks Bob should build a brand new hand puppet show. There are not enough 'live' performers and he has his own special brand of humor which sets him apart from others.

After seeing the beautifully mounted and performed Christmas show of Bob Baker and Alton Wood, we regret very much that we did not open this to the public. These two have become artists in their field, and the truly elegant performance held us each and every one in awe! We all know what a perfectionist Bob is, but Alton too has improved in his handling of the puppets to the point of actually changing the expression of one little fellow, so that I for one held my breath, it was so very delightfully and charmingly done. The two wore white suits which blended into their exquisite settings, and set off the beauty and charm of the puppets, each one a masterpiece of charm and ingenuity. I simply can't say enough!

Bob had gone to a great deal of trouble to record a tape which showed the possibilities of sound. We all

could have listened all night, but unfortunately had to stop because we had had the theater open since nine-thirty a.m!. Perhaps Bob will have an opportunity to repeat this and have a longer time to talk!

On Sunday morning the sun shone brightly on our patio here at 132 Chiquita, and we had open house with continental breakfast from 10 to 12. Nearly everyone came, and we had a houseful!

At 1 P.M. we opened the theater for Lettie to give us some information on Asilomar. Sounds as if it is going to be a WONDERFUL time, and we will be sure to be there!

Roberta Mack was scheduled for 2 P.M. but was ill and could not attend, so Richard Casady, a psychologist from Hollywood and a Guild member substituted with a most interesting talk, followed by Margaret Fickling, who showed some of her school childrens' work with marionettes and related some of her experiences with retarded children. This lecture was shown considerable interest from outside.

This was followed by a charming little presentation of "The Waltzing Mouse" by a San Diego couple, the Leroy Smiths. Duane Gerde, also of San Diego, and Kay Kitchen did two little numbers, a "Bug" and a "Clown" both marionettes, well done. Margaret Fickling performed two clever hand puppet dances (she is very good at this), and Sue and Nancy Mitchell did their ventriloquist sister act, which has grown very professional along with them.

Bill Jones, that evening, opened the show with his wonderful lecture on "Creative Puppet Design". He held everyone spellbound with his original ideas and wonderfully effective puppets. We hope he will repeat this

for the Festival this summer. It is something everyone should see.

Blanding Sloan gave comments on the films "The Goolibah Tree" and "The Way of Peace" which were shown next, and Ellis Loxley interviewed him. Many were interested in the historical display of his work in the lobby.

The evening was brought to a climax by Marion Derby's "Three Beat Wishes", a Beatnik show from San Francisco, quite adult and different, and very cleverly presented. Mike Osnowitz assisted her as the Genii.

At 9:30 A.M. Monday morning the Chiquita Puppeteers were quite ready to perform "Little Red Riding Hood and a little bit more", but as most of the audience arrived late did not go on until about 10:50! They were well received by the audience, which was gratifying to their director who resolved, however, to correct some glaring mistakes due partly to a tape made in the rush of conference preparations! Never again will I make a tape in a hurry!

Lettie had another short session on Asilomar, then most of the San Francisco people had to leave, which left John Ford, from Orange Coast College, with a small but appreciative audience for his "Voice Characterizations". He proved to be both a competent and humorous speaker, and it was too bad some had to miss him. It is with this recommendation that I leave you - That regional conferences be kept within the limits of two days on a three day weekend, giving time for travel and sightseeing without taking time off from the conference itself. This seemed to be the perfect time, on the Lincoln Birthday weekend, and I believe it is planned for next year at this same time.

## Have You Sent in Your Cards?



# What Is AETA?

Fay Ross Coleman

For some years the P of A has maintained an organizational membership in the American Educational Theatre Association and is represented on AETA's Advisory Council. But at least twenty members of P of A feel that it is worth \$5.50 per year to hold individual memberships in AETA. A recent directory includes Muriel Asmann, William Cleveland, Nancy Cole, Fay Coleman, Lettie Connell, William Duncan, Melvyn Helstein, George Latshaw, Margaret Lindman, Marjorie McPharlin, George and Elizabeth Merten, Louise More, Gil Oden, Ellen Proctor, Robin Reed, Hans Schmidt, Gene Scrimpsner, Anne Thurman, and Robert Williams. Almost all of these belong to the Children's Theatre Conference, a division of AETA. Some of these people belong to AETA because they teach puppetry or theatre or both. All of them belong because they believe that puppetry is a vital branch of the theatre world, not an esoteric sect of secret practitioners. They feel that the puppet theatre needs better theatre practices and that the theatre needs more and better puppetry. They feel that they can improve their work by communicating through articles, speeches, and personal contact with such theatre people as Campton Bell, Gilmor Brown, Harold Burris-Meyer, Tamara Daykarkanova, Dina Rees Evans, George Freedley, Theodore Fuchs, John Gassner, Alice Gerstenberg, Mordecai Gorelik, Hubert Heffner, George Izenour, Frederick Koch, Kenneth Macgowan, Albert McCleery, Jean Rosenthal, Samuel Selden, Winifred Ward, and many others.

AETA is a non-profit professional organization established in 1936 to encourage the development of theatre in education. Its membership is open to all who are interested in the theatre. It convenes annually for the

democratic conduct of official business and for the discussion of problems, the demonstration of techniques, and the dissemination of new ideas in all aspects of theatre. This year's silver anniversary convention will meet August 24-30 in New York City, today's professional theatre center.

AETA publishes the EDUCATIONAL THEATRE JOURNAL in March, May, October, and December, plus a complete directory of individual and organizational members as a supplement to the December issue. Its pages (more than 100) include current Broadway reviews, reviews of the latest books on theatre, articles on foreign theatre, theatre research and history, new methods and procedures, news of scholarships and playwrighting contests, and advertisements of theatre schools and suppliers of theatrical materials and equipment.

The Children's Theatre Conference is a division of AETA. Any member of AETA may belong to CTC without paying additional dues. CTC publishes a newsletter four times a year and holds its national convention in conjunction with AETA. Many of its regional groups hold workshops and showcase meetings. Two new divisions are the Community Theatre Division and the Secondary School Theatre Conference.

AETA conducts a large number of continuing projects in such fields as stage movement, summer theatre, technical developments, television, and many others. Interested members work together under project chairmen to make investigations, prepare reports, and publish brochures, articles, or books. AETA publishes useful directories, play lists, teaching aids, and bibliographies, which are sold to members at reduced rates. It keeps close contact with all major organizations of this and other coun-



tries in the theatre field. It is a strong, lively organization that has much to give to all who care about the puppet theatre.

For an individual membership, family membership, or organizational

membership, write to:

AETA Executive Office  
Department of Speech, Michigan  
State University  
East Lansing, Michigan

## Festival 1961

The only time we get really desperate at the JOURNAL office is when we have to print a Festival program almost three month's in advance and we have no program to print. The May-June issue which is mailed June 1st, as third class mail does not reach many sections of the country, until we are on way to Festival.

### FESTIVAL PROGRAM

You will note that the Festival Program which is usually carried in the second Journal previous to Festival is missing. The Program as received at the Journal office is well thought out and contains many interesting innovations. However, names of performers, work-shop directors, and speakers, etc. are still not complete. This is not inefficiency on the part of your Program Chairman but due to the fact that many members cannot make commitments that far ahead.

In order that you may still have the full Program, the next Journal will be mailed several weeks early, thus giving you ample time to anticipate what will be in store for you, and make your plans accordingly.

Lettie writes, "The day to day and hour by hour calendar is ready and we are waiting for replies and confirmations from performers and instructors." You will note that there are many interesting variations from the usual program . . . a great many extras are being planned . . . coffee breaks by the Guilds . . . special group meetings . . . luncheon speakers . . . in fact every one has been taken into consideration in the planning. If you feel the need of anything extra, drop

a suggestion to Lettie.

With all the wonderful talent that has been developing in the puppet theater on the West Coast, supplemented by the Easterners who make the "long trek", you may rest assured that the program will be filled with all the "names" you wish, all ready to share their experiences and performances in order that this may be your best Festival yet. From Lettie, this last word, — "See you in June for a glorious vacation and Festival at Asilomar!"

### ROOMS AND MEALS

Please note first that prices on cards enclosed include BOTH rooms and meals.

For your convenience, we are repeating the information contained in last month's JOURNAL in regard to housing. In order that you may get the reservation that you desire and that Lettie may have the information at hand when she needs it. PLEASE SEND RESERVATIONS EARLY. No ADVANCE payment required, but reservation is needed.

Asilomar insists upon advance estimate of rooms needed!

We have been allotted the following accommodations:

Three Long Houses which have 15 twin bed rooms each, with central shower, lavatory and toilet facilities for both men and women. If you arrive Sunday night after dinner and stay through lunch on Saturday, it will cost \$41.00 for the week per person if you share a room and \$53.00 for a single. Remember, these fees include meals!

Guest Inn — 45 twin bed rooms with connecting toilets and showers. Two to a room - \$50.00 each, singles - \$62.00. Meals included. Sunday night through Saturday lunch.

The Lodge - 20 rooms: 5 singles, one double, 8 twin bed rooms; two rooms: 1 double bed and 1 single bed in each; four 3 bed rooms; with private or connecting baths. Three or four people to a room - \$65.00 each, two to a room - \$65.00 each, singles - \$79.00. This is where we will assign families and people who plan to stay from Sunday after dinner to the following Sunday after breakfast. That's why the rates are a little higher. You get an extra night's lodging plus two extra meals.

Surf and Sand - the luxury accommodation. Four beds to each room. Private bathrooms and lanais with ocean view! The rooms and views are so beautiful you may want to stay in your room all day long. \$68.00 per person if there are 3 or 4 in each room. \$80.00 each if two people share each room. No singles and no children in these units. Rates are for Sunday night through Saturday noon.

For the information of those not wishing to live on the grounds there are nearby motels. On dollar admission charge to the grounds. No meals on the grounds to outside residents. Looks like the best bet is to live on the conference grounds, but a letter to Lettie Connell, 1961 Green St., San Francisco, Calif., will bring you information about outside motels, with names and rates.

Children under 11 will be charged a weekly rate of \$29.00

#### AND

Don't forget the walking shoes, sweaters and flashlights.

#### WORKSHOPS

Workshops will be given each day. Note that there are eight different workshops from which you may make a choice. Indicate your first and second choice on enclosed cards.

#### EXHIBIT

Bill Jones has been assigned to have charge of the Exhibit. All members may exhibit . . . not more than two figures from each member. Photographs limited to five copies size 8 x 10.

Bill has some special instructions for exhibitors and asks that you write for special instruction sheet by May 15 if you plan to exhibit. Write:

Bill Jones  
care Happy Things  
1424 Grant Ave.,  
San Francisco 11, Calif.

#### FESTIVAL STORE

The Festival Store will be operating this year with one serious handicap. The high cost of shipping from Ohio to California will prevent our having the usual supply of publications. However, samples of all publications in stock will be available, and orders will be taken to be filled immediately after Festival.

For the same reason the success of the Store will depend largely upon material supplied by those on the West Coast . . . however this in no way bars any one who wishes to ship or who may be bringing material along with them. We welcome every article, however large or small and recall with a great deal of satisfaction the splendid turnout of puppets, parts, and other articles we had at L. A. several years ago.

We accept for sale any article relating to puppetry . . . new, used or worn out . . . there is always a market. We retain 20% commission on merchandise . . . 40% on books or publications. Adjust your selling price accordingly . . . ONLY . . . we will not knowingly sell any article above its recognized retail value. **KEEP THIS IN MIND!**

Start now to gather up your odds and ends! Someone is willing to pay the price for them! We have complete sell outs of practically every article we have ever offered for sale in the Store.

Ship or bring Store merchandise as EARLY as possible. Viv will be on hand to accept it beginning Sunday.

Shipping directions are not now available. See next issue of the JOURNAL.

## Here and There

### Marjorie's Trip Abroad

Marjorie Batchelder McPharlin recently travelled for four months as an American Specialist for the U. S. Department of State. In Turkey she spent six weeks conducting a recreation project in creative art among the poorer children of Ankara. Visits to five Communist States followed. There she lectured on the history of puppets in the United States and gave demonstrations of the creative approach to puppetry which is her specialty. In Yugoslavia, Rumania, Czechoslovakia, Poland and Russia she had many discussions with leaders in the puppet theatres and observed the extensive work being done. She made many colored photographs and added over 40 puppets to her international collection.

Bucharest was host for two weeks to 350 delegates from 25 countries who attended the Second International Festival of Puppet Theatres. A great variety of shows were presented from Eastern and Western European countries as well as South America, China and Egypt. Mrs. McPharlin attended the First International Festival in 1958 when she was invited by the Rumanian Government as a member of the international jury which awarded prizes in the puppet theatre competition. She served in the same capacity at the Second Festival, and thus saw a cross section of world puppetry.

### Jimmy Nelson

A new kind of Children's Show on WNTA-TV, N. York, is produced by Budd Getschal, written by Director Lee Polk and played by Jimmy Nelson, ventriloquist. Nelson may be remembered from the Milton Berle

Show, some ten years ago, where his little friends were Danny O'Day, Farfel, Humphrey Higsbye and Ftata-teeta.

The new puppets are the creations of the producer, Budd Getschal. A mock TV studio is the setting with Jimmy wearing a set of earphones on camera as he is supposed to be the stage manager of the production. Scaled for the small fry, it manages to "slip over" a bit of satire aimed at the parents, whom Nelson hopes to catch "on the run."

Some fine bits in the show, but we wish he would realize that even hand puppets have movable arms . . . and that they as well as articulated heads, can be most expressive. Top notch ventriloquist!

### The Capeharts

Lea Wallace, on a recent trip to Florida had the pleasure of meeting Charlie and Ethel Capehart, who had worked with Bunin, the Bairds, and Sue Hastings. His work recently included a related field, dioramas, decorative sculpture for architectural design and animated toy designing. He demonstrated his African marionette, preparing to boil a missionary. Uh! "A beautiful piece of craftsmanship," declares Lea. He wiggles his ears, his nose bone, rolls his eyes, sticks out his tongue etc. "It saddens me," continues Lea, "to think that some of our great puppet talent must often divert their talents into other channels for a livelihood."

### Fern Zwickey

Fern Zwickey, whom we all missed at Festival reports that she and Rip had a memorable summer in Africa. They traveled from Cairo to the Cape of Good Hope visiting ten countries.

Fern says "The eight wild animal reserves were a photographers paradise . . . tribal dances . . . jungle, mountains . . . rivers . . . natives, cities, villages . . . markets . . . hundreds of feet of beautiful film to keep the memory of our most wonderful summer alive. We collected enough native handicrafts to start a small museum." Lucky, lucky travelers!

#### **George Latshaw**

It is impossible to keep up with George Latshaw. From a teaching job at Penn State last summer he raced to Denver for Children's Theater Conference where he played "Pied Piper" and attended board meetings. Then Colorado Springs, Salt Lake and Ogden for shows and workshops. Home by the Grand Tetons and Yellowstone, and back to his fall program. George was appointed as part-time Consultant in Children's Theater for AJLA, a position which will keep him busy traveling, but which he is quite excited over. Congratulations!

#### **Edith Serrell**

While on Long Island at Christmas time we saw a wonderful picture of Edith Serrell and her puppets in the Long Island Press, and a story about the puppets she had on display and for sale at The Elder Craftsman Shop, 850 Lexington Ave. We investigated and found some wonderful tiny reproductions from "Alice in Wonderland", very true to the original drawings.

The Elder Craftsmen Shop is a non-profit organization, which offers for sale on a commission basis, 25%, original creations from the nations elders, over 60 years of age. The offerings are very selective, and only the finest craft work is accepted.

If you are in the vicinity, stop in. They tell us that among their steady patrons are Mrs. Eleanor Roosevelt, Mrs. Nelson Rockefeller and Mrs. Frederick March. A wonderful service to the fine craftsmen of the coun-

try who don't like to retire and "just sit".

#### **AGVA**

It was headed, "AGVA Instructor Teaches Youngsters To Make Their Own Puppets", and series of pics showed Pat Norbett at Public School 25 in N. Y. teaching youngsters how to construct and operate puppets. Part of the AGVA Youth Program. Hats off to AGVA!

#### **Are You Missing Something?**

We love "pats on the back" but print this mainly so that others may know what they are missing by not availing themselves of the Consultation Service the P of A maintains. (See first page of the JOURNAL) From Mrs. Miles Hoy comes the following:

"I have been wanting to write you to tell you how grand I think the Consultation Service is. A month or so ago, I decided to use this Service for the first time, and wrote to four of the Consultation Staff.

"Martin Stevens took time out while on tour to read two "amateurish" scripts that I sent him and wrote me a lengthy letter suggesting changes that will make all the difference in the world in the animal skits I plan to give. He was most generous with grand suggestions.

"Lewis Parsons mailed me a tape on which was recorded some music suitable for simple children's programs.

"Romain Proctor drew a sketch of some suitable "woods scenery" that would be wonderful for a background for our race between the Tortoise and the Hare.

"Rev. Jacoby gave me information about sources for religious plays.

"All in all, I have found my contacts with all members of your organization friendly and most helpful."

Its a simple story. Imagine all that help, just for the asking! This service is free . . . no strings attached. Why not use it when YOU have problems.

### Purely Personal

Lewis Mahlman spent a busy winter season . . . built four puppet shows for the S. F. Macy's windows, directed and helped manipulate same . . . did a Christmas show for the S. Francisco Modern Museum, and is completing a set of Ali Baba for an order. Whew!

Mrs. Alan Strout writes: The Tennessee Folklore Bulletin, September 1960, published my article "The Wild West for Puppets", which maintains that American Folklore is a good source for puppet scripts. The article contains a play "West of the Picos", which has been produced by the college here. Why not an article for the PJ, Mrs. Strout?

Mrs. Donald (Dorothy) Cordry of Cuernavaca, Mexico, made a visit to N. Y. during the holidays to ship home Donald's puppets which have been in storage for many years. We are sorry we did not get to meet her. We hope to hear more about the puppets later.

Pinky and Perky, British Broadcasting Co. Puppets are on tour in the States. Watch and report of them.

Jeanette Barbour, processing librarian of the Norman Public Library, entertained recently more than 300 children with Spooky, the Puppet and a production of "The Wishes" . . . sponsored by the University School P.T.A.

During January, John and Bonnie Shirley, after a wonderful trip to Brazil opened for a month's run at the Edgewater Beach Hotel in Chicago, where, according to the Sunday Tribune, "The Guy who fills the air with flying balloons, steals the show with a genuinely uproaring finale". Altho becoming internationally known for his balloon act, John tells us he is again hard at work rebuilding his puppet act, so you may expect more news of him later.

Jim Menke and Russ Gardinier toured this season through Kansas, Nebraska, Missouri, Iowa, Oklahoma and Arkansas with Jim's production of "Sleeping Beauty". Show went so

well they are signed for next year and will do "Rumplestiltskin", with some new developments in style promised. "My stuff looked too much like Bil Baird", said Jim, and a "sad imitation at that". "I'm trying to develop a better style of my own." Good for you, Jim! Some folks never pass the imitation stage, and puppetry can't develop that way.

Milton Halpert tells us that "Harvest of Journeys" by Hammond Innes contains on Page 159 a vignette of the author's visit to the Theater Du Toone VI Puppet Theater.

Puppet instruction is given at the Deland Childrens' Museum, (Florida) organized by the A.A.U.W. to serve the educational and cultural needs of the children from six to twelve. Shirley Page is the puppetry instructor.

The George Cregan Puppets were used for the Fund Drive by the Leukemia Society, Inc., in their effort to inform viewers of the work and needs of the Society and to raise funds for its support. Tapes are to be distributed throughout the networks as a public service.

Faye Coleman did the December show for the Detroit Institute of Arts, presenting "The Elves and the Shoemaker".

Bill Schuring advised last October that he was busy organizing a new puppet company which expected to perform at the New Theater Workshop on Second Ave., opening with a revival of the "Death of Tintagile" with hand and rod puppets and a company of professional actors. Any further report, Bill?

I am told by Marjorie Asbury that the American Guild of Variety Artists is carrying on a big program to combat Juvenile Delinquency, by sending specialists in all fields of entertainment into various areas to give shows and instruct children and teen agers in singing, dancing, puppetry, juggling, magic, ventriloquism and the other entertainment arts. The program has met with wonderful success.



Marjie reports that they will be working their own kid shows all over Pa., W. Va., and Ohio. During Sept. they worked a series of Electric Fairs in the rural section of S. Carolina, working in tents to some of the "greatest audiences in the world".

Max Croft is heading up Dramatics and Journalism Depts. in the Warner Robins, Georgia High School, and last summer taught a workshop at Mercer University . . . where they developed heads from paper and paste with much success.

Adorable puppets (who creates them) continue to model for Jello ads in various publications. The squaw and Papoose are the best yet.

Another book, ADVENTURES IN MAKING - THE ROMANCE OF CRAFTS AROUND THE WORLD, by Manley, Vanguard Press, has chapter on "Leather Shadows", with lots of pictures of puppets.

A new film short from Poland, "Ondra Szk" is being distributed by George Arthur, a puppet fantasy dealing with that country's version of Robin Hood. Watch for it!

On the back of his membership card, Tom Tichenor tells us that he is in N. Y. doing the puppets for the

show "Carnival", four main characters with duplicates to the extent of 17 characters. Good luck, Tom, and don't forget the pictures.

Chancellor Record No. c 1065 . . . is a new record. "The Puppet Song" by Frankie Avalon. Worth picking up!

Danny and Marjorie Asbury recently played the Ankara Supper Club in Pittsburgh and were surprised to find John and Bonny Shirley following them on the bill.

From Frank Ballard, Department of Theater, University of Connecticut, comes the word that a new School of Fine Arts has just been created with the following additions. The Theater Department, along with the Art and Music Departments, will open with both undergraduate and graduate programs in Sept., 1961. Two courses, "Puppetry: Theory and Method" and "Puppetry: Production," will be offered, thus giving a full year to a formal study of puppetry. Summer courses will be added if the demand is sufficient. Attention, New Englanders!

Remember Tommy Noonan? P of A, formerly of Louisville, is now reported to be cultural affairs officer in New Delhi, India.



Rod Young, Box 313, Midtown Station, New York 18, New York

**NOTE:** Complexities of life, a new job, moving to Manhattan plus a multitude of other pressures have been almost too much for Mr. Punch. We apologize to everyone concerned for withholding news about you but here it is . . . the old with the new . . . with some items of interest still held over until next issue. We hope to get

back "on schedule" after Fest . . . Viv. Winter Shows

Marge and Martin Stevens have been playing the mid-west fair and school assembly circuit. New show next year will be "Sleeping Beauty."

Bob Baker Productions, including Bob, Alton Wood, Bob Mason, Ronald Martin and Spencer King, kept



"Something to Crow About" going at a fast clip all summer and fall. The Baker team members raced through the holiday season and reports are tops for this talented crew!

Sky Highchief's Marionette Theatre played their "Hansel and Gretel" at Kaufmann Hall, New York, last October. Also played the A. and S. window shows in Brooklyn at Christmas time. A new production based on authentic Japanese designs is in the works and sounds very ambitious and exciting.

Puppet shows, no credit given, are advertised as part of a party package offered by a number of leading hotels in Miami Beach, Florida. Clues, anyone?

Gary Wilmott, Long Island teacher, long a marionette enthusiast, produces occasional shows aided by his brother, Bob and their wives, Ellen and Else. A favorite in their home theatre is "King of the Golden River."

Rod Young has become associated with the New York City Park Department Marionette Theatre and promises an article about this group activity. Directed by A. Spolidoro, the current show is "Happy the Humbug". New York City sponsors a large staff of puppeteers with a most complete puppet workshop. Winter tours to city schools and summer shows at various parks and playgrounds with a huge trailer theatre keep the Park Puppeteers active when they are not at the "Swedish Cottage" in Central Park, building and rehearsing.

Exciting club work receiving rave notices, i.e. "Puppeteer Outshines Mathis", is the Compagnie des Marottes, a part of the national tour of singer Johnny Mathis. Puppeteer Andre Tahon is the talent responsible for the sophisticated, unpredictable hand puppets in this show.

Dorothy Rankin appeared with her club act on the bill at the Hotel Astor in January before sailing from New York on a cruise with her colorful marionette variety performers.

### Televisiting

Lee Dexter, in Pennsylvania, not only has a weekly TV show, "Bertie Bunyip", but does a road show too!

Last fall the Baird Marionettes provided the Shirley Temple Show a delightful version of "Winnie the Pooh." Marionettes were copied after the classic Sheppard drawings and the musical numbers were particularly engaging.

"Hawaiian Eye" recently centered a plot around a puppeteer, lots of puppets and murder! Bob Baker furnished puppets and manipulation though was not seen on the show entitled "Girl on a String".

### College Scene

At the University of Richmond, Virginia, Westhampton College Freshman, Kathy White, is presenting her charming finger puppets to various audiences. Kathy's mom, Erma, has helped develop finger puppets in recent years and, now located in Virginia, the tiny actors, dancers, singers, are very pleasing to audiences, especially around the University which has always been puppet minded.

Pat Kelly, Sophomore at Kansas State University, is booked for a tour of Europe three months next summer with an all-college show sponsored by the Air Force. He'll play drums as well as do his marionette variety act. Cheers!

### Film Notes

An amusingly eerie short film is showing at "art" houses about the weird puppets of Harry Von Tussenbrook, a Dutch puppet maker. Look for "Interlude by Candlelight" which, in New York, played along with the foreign film, "Never on Sunday."

One of the most charming scenes in a new Elvis Presley film, "G.I. Blues" features puppets created by Bob Baker. It's an enchanting folk-song sequence by a German park on the River Rhine. Manipulation by Bob, Alton Wood and Don Sahlin.

### The Clip Board

News clippings piled high around Punch and here are a few notes on some sent us recently. Impressive was the **TIMES MAGAZINE SECTION** Sunday all about Lea Wallace and her series of shows produced by various puppet companies at the Greenwich Mews Theatre, New York

George Latshaw and his "Pied Piper" puppets, recently pictured in the **PJ**, graced a page in **PARENTS MAGAZINE** concerning his presentation of that show at Brooklyn College this fall.

**NEWSDAY**, Long Island's newspaper, recently ran an article about Jean Knopf, Barbara Gilberty and their "Pixiekin Puppets."

**THE DAILY RECORD**, Stroudsburg, Pennsylvania, gave new member Baron Reinhart a lead article this summer explaining all about a family project in puppet theatre production. Nifty!

Mr. Punch hasn't usually been associated with heavy drinking, however, a recent ad for Vodka, pictured him pouring their product into a holiday punch mixture while Dog Toby stood by to lap it up! No credit given the puppeteer who supplied the figures for this full page color ad. Any one know?

**MADemoiselle MAGAZINE**, December, focused attention on the professional activity of Nancie Cole. Dandy article on Nancie and her puppet actors and one of the best written coverages we have seen of late on puppet theatre.

Did you see **BETTER HOMES AND GARDENS**, December number? Featured were color photos, directions and patterns for three Baird-designed hand puppets. Neat and nice!

Troy, New York, is the home of puppeteer Fred Spencer, Jr. Feature story appeared in the **TIMES UNION** and pictures often appear as Fred shares the bill with his dad, well known as Ventilli the Magician.

Captioned "Puppet Play" was photo

of youngsters demonstrating at the biennial conference of the Play School Association at the Biltmore Hotel in New York City in October.

**THE GRAND RAPIDS PRESS** back in October listed special **PUNCH AND JUDY** shows presented during a "British Fortnight" by puppeteer Jean Reges in the Toy Department, Steketee's Store.

**NEWSDAY** in November told of work being done directing the "Puppeteers" by Carol Fijan of Great Neck, Long Island. Carol teaches both children and adults for the North Shore Community Arts Center and those "Puppeteers" keep busy!

Herb Scheffel recently exhibited paintings in New Jersey's annual State Exhibition at the Montclair Art Museum.

Winnifred Collins, of Norcross, Georgia, spent last summer in England and Wales. The lure of visiting a "40-year pen pal" was greater than Festival plans, but Winni is planning for this summer's Fest.

### Time To Bind

P. of A. member, C. B. McSpadden Jr., 4407 44th, Lubbock, Texas, offers services we indulge in every six **PJ** issues. He will bind, stamp name on cover (colors of your choice) giving you a yearbook of puppetry all for \$1.50 plus postage. Just added volume eleven to our shelves so 'round up your back copies and get in on this bargain in book binding. Well worth the price for these snappy, handy books worth relishing forever!

### Curtains

Mr. Punch put down his slap-stick and placed his wooden head against a wooden pillow to take a nap. No rest for the rest of you, however. How about joining us in a wish for a top notch year for puppetry and put down sending us your news at the top of the wish-list. Yes? Yes, That's the way to do it!

Rod Young

Box 313 Midtown Station  
New York 28, New York

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# PUPPETRY JOURNAL



VOLUME XII — NO. 5

MARCH - APRIL - 1961

## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

### National Council of The Puppeteers of America — 1960-1961

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	Joe Owens.....	Box 55, Swaggerton Rd., R.D. 2, Scotia, N. Y.
	Ellen Proctor.....	1128 S. First St., Springfield, Illinois

The official business of THE PUPPETEERS OF AMERICA is handled by the EXECUTIVE SECRETARY. All official correspondence, correspondence relative to membership, money for dues, etc., should be directed to:

National Executive Office of the Puppeteers of America  
Rena Prim, Executive Secretary  
7404 Tipps, Houston 23, Texas

### CONSULTATION SERVICE

If you desire specialized information, consultation service is free to the membership. Direct your questions to the P. of A. Consultants.

MUSIC .....	Lewis Parsons .....	710 State St., Box 56, Shelby, Mich
RELIGIOUS ED. ....	Rev. Wm. Jacoby.....	602 N. Third St., Boonville, Ind.
TECHNICAL .....	Bob Baker.....	6007 Sunset Blvd., Hollywood 28, Calif.
THERAPY .....	Emma Warfield.....	119 School Lane, Springfield, Del. Co., Pa.
SCRIPT .....	Martin Stevens .....	Apt. 1 D. 82 W. 12th St., N. Y. 11, N. Y.
EDUCATION .....	Margaret Fickling.....	3606 Platt Ave., Lynwood, California
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Articles, photographs, and inquiries concerning publications should be directed to:

Office of the Puppetry Journal, Ashville, Ohio

EDITOR .....Vivian Michael.....Ashville, Ohio

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## BARGAIN!

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# Message from the President

John Zweers

This is the last time I shall address you as President. In the short year which has passed since you honoured me, and burdened me, with the responsibilities of this office many things have happened. In the next issue of the PUPPETRY JOURNAL which will be published after the Festival you can read my final message, reporting on the activities of this year.

With much pleasure we welcome the tenth local chapter of the Puppeteers of America. The Chicagoland Puppetry Guild has earned the tenth charter. With fine leadership and a well planned program they are already in business and advancing the standards of the art.

In this year the number of local chapters has doubled, and all of these new charters will be formally presented at the national convention.

While mentioning the Festival may I say that it promises to be one of the best in the history of this organization. Coordinator Lettie C. Schubert, and her committee, National Council members Lewis Mahlmann and Bill Jones have some really exciting plans, as our American puppetry looks to the future. Aside from the fact that a trip to California makes a great vacation, and the fact that Asilomar is a beautiful site, the fellowship and

opportunity to make personal growth in puppetry should draw large numbers of our members. You cannot do yourself a bigger favour than to attend a P of A Festival. Whether you are a beginner, or an old timer with one hundred years of experience, there will be opportunities to learn something new. The man who earns his full living from puppets and the junior member from a youth group, — and all of the rest of us in between — can greatly profit from the rich program of performances, lectures, demonstrations, and discussions which will be provided.

Exhibits are welcomed, contact Bill Jones for details. Vivian Michael operates the unique and colourful Puppetry Store. Bring your saleable items, and watch the P of A and yourself profit. Come to Asilomar "by the sea." Watch the blue Pacific, meet new friends and renew old contacts, do your part to make this a better and stronger organization. The Constitutional changes which you wished for at the last Festival will be ready for your formalization. There are new Council members and Regional Directors to elect. Come and be a part of the life and the spirit of an Association that is without equal anywhere on earth.

See you at Asilomar!

## An Explanation and an Apology

Vivian Michael — Journal Editor

This issue of the Journal, normally scheduled to be mailed June 1st, had to be in the mail by May 1st in order that you might receive it before you leave for Festival. (Third class mail often takes three weeks for delivery.)

There are three important reasons

why you should have the material in this issue.

(1) The Festival Program, due in last issue, was delayed as explained elsewhere. We wanted you to have the complete program, as we know the program is a great factor in de-

termining your Festival plans.

(2) Bill Bauer, Council Member, who was authorized to revise our present Constitution to meet the incorporation laws of Ohio was unable to get this completed for an earlier issue.

**It must be published before action can be taken at Festival.**

Please read carefully, — it will be voted on at first Festival business meeting.

(3) Failure of some Regional Directors to get their districts completely organized has delayed John Zweers

final report on Regional Organization which we promised before Festival. It is as complete as he can make it in this issue, but some corrections will still have to be made at Festival. This outline will facilitate further organization at Festival time.

And . . . to top it all, in the midst of all this rush, your editor was ordered to the hospital for a two weeks siesta (?). So — no Parade — no pictures — no news items — you're lucky to get this much! We'll promise to make up the picture and news section in later issue.

## Puppets for Fun and Profit

PART II — Marge Stevens

### THEATRICAL AGENTS

Let's try at the outset to correct one popular misconception (I KNOW it has been tried before and always with little or no success) and the misconception is this: that theatrical agents book nightclubs, PERIOD. We have just discussed direct bookings - the club or industrial groups that hire shows on limited funds. Theatrical agent's bookings operate in EXACTLY the same areas, BUT deal with firms or organizations who have more money to spend! That is the only difference, except that when you work for agents, you don't get much advantage from word of mouth recommendation for reasons I'll explain later. Yes, they book nightclubs, but seldom, because night clubs using novelty acts are few. Only the biggest clubs pay well, so let's forget it for those of us who are beginning.

There is a GREAT difference, however, in the presentation of your puppet act for agency shows. For this type of work you must be MUCH MORE ADJUSTABLE to all sorts of circumstances. Your style must be slick, your appearance tops, and speed

is the by-word. If you are slated to appear between the acrobats and the comic, your puppets have to be able to move on and off stage with dispatch - and no light cords dangling. You must have equipment that any union stage hand can handle, and they aren't concerned whether they tangle the strings or bust up the props.

You'll need both orchestration and tape recorder, for some dates require that you use a band to play you and others that can't afford that luxury want you to have recorded music. A tape is a fine thing, also, when you draw musicians who can't read music!! This type of show is ALWAYS a variety act. Not even Kukla, Fran and Ollie could fit in here - they are a complete show in themselves, and most worthily so, but this business requires only 10 or 15 minutes of fast, flashy puppetry of the variety type. It is an act - NOT a puppet show. If, as we outlined in the beginning, this is your chosen field, then here's how to sell it!

You can go at it in two different ways: 1. Let them come to you, 2. Go to them. It's as simple as that - to

start! Keeping it going is a horse of another color!

Let us start with No. 1. If you continue to book direct long enough, sooner or later you will edge over into the groups that have money to spend with theatrical agents, who have heard about your act by our now famous "word of mouth" advertising, and want you, too. When they find the agent never heard of you when they ask, they'll hire you PLUS other acts from the agent. Since most agents attend their own shows, and since it will intrigue them that there is an act they never heard of that can get bookings without their help, they'll be most alert to "catch you" - see your performance, in plain English. If they see any possibility of sale, you are IN (again!). They'll want to use you - probably offer you fantastic propositions, send you into raptures. Shucks, Kids, keep your head! If fun and fame is what you want, go ahead and plunge. If you want to make money, just go right along with your direct bookings. (Okey, so some of my friends are going to laugh about here!) It is true that you can often make five times the money for one date for a theatrical agent than you can make by direct booking, and you'll be on the same show with name stars sometimes, and you'll play important spots and it is all very flattering to the ego, but when you get right down to the bank account and the expenses necessary for maintaining an act of agency calibre, you've got to be one of the very seldom few to make the grade and profit in that business. That is still okey if that's what you want. I did. I HAD it. I'm glad I did. If that's what you want I hope I can help you because it IS fun and you sure see the world - even if you have to drive 900 miles a day to do it!!!!

Now, suppose it never happens that "they come to you" and you still have a yearning to break into that field. Plan number 2. Then go after them!

Select three of four large cities in your area (and in theatrical agency business an area is several hundred miles) and get the names and addresses of agents from the yellow pages listed under Theatrical Agencies or Entertainment. You'll need a GOOD brochure (WITHOUT your own address, but with space for the agent to rubber-stamp his) and several hundred 8x10 Glossy Repros. This is a business in itself: these photographs called repros (for reproductions) are a necessity, and the best salesmanship you can have is a GOOD theatrical picture. These are taken mainly by specialty photographers in New York, Chicago, and California, and they are costly. The trick there is to order only a few prints, then send one of these originals to a reproduction house to have several hundred copies made by the repro process at a very few cents each. Your original pictures will cost you about \$100 to \$150. Repros are about \$10 to \$12 per hundred.

The first step is to bombard all the agents in your area with pictures and brochures and tell them that you are available. If you have some friends in the business, ask them to mention you and your act to agents. It helps. Then, to follow up, you need route sheets. I'll be glad to send any interested puppeteers one of mine - just write and request. A route sheet is a blank calendar for three or four months, with pertinent selling material thereon. This is strictly for the use of the agent. A weekly mailing of route sheets to all of your agents or prospective agents is advisable. If you are faithful and regular with this, you will get more work. You mark the calendar with dates for which you already have contracts and leave blank the ones that are open. Many times your route sheet will arrive at the agent's office just as a job comes in and if you are available on that date, you will get a chance at it.

Now let's take it from the agent's viewpoint. Suppose the Vice-presi-

dent of Amalgamated Pipe phones the agency and says he wants a show for their convention three months hence at the Fol-De-Rol Hotel to follow the banquet and they have \$1,000 to spend. The agent drops his cigar and rushes over to see the man with a bundle of fifteen different pictures and brochures. (This is only if it is a new account for him. He isn't that active if it is an old reliable!) Well, as a new act, you haven't got a chance in a million in this case. Here's why: the buyer will pick only 4 or 5 of the fifteen, depending on the prices, and each theatrical agent has a "stable" of reliable acts that have worked for him for years. He knows them, he depends on them to do a good job, and he gives them first chance at the goody. So let's forget the NEW account. YOUR chance, as a beginner and a new act with this agent (whether you're a beginner or not) depends on the old reliable accounts that the agent has had for fifteen years. THEY demand something DIFFERENT. The agent MUST produce it, or lose the account, so he'll take a chance on a new act. Granted this is not the best of circumstances. He's going to be nervous and the program chairman is ALWAYS nervous, and YOU are going to have to bear up and be wonderful! Am I making it sound too hard? 'Scuse, please, but THIS kind of puppetry is not, and never has been, easy!

The trick in this business, of course, is to get yourself into the "stable" of acts of a good agent of the fifty or more you contact and for which you work. It is possible for you to be in the "stable" of a dozen agents in different towns, but this takes devoted attention to business! You must make yourself so valuable to them that they think of you first when a job comes in. Part of this is done by your good results on an audience, and part of it is done by constant and unrelenting pounding away at promotion. For some reason, an agent can forget you

entirely in five days if you don't keep him reminded. Don't ask me why - I've never understood it! That's just the way they do business! Only if you become a sensational BIG NAME overnight will they push you, and the odds of that for a puppet act are too enormous to contemplate! As just "one of the acts" on their file, you must continue to let them know you exist - letters, phone calls, visits, promotion stunts, newspaper revues, clippings, and above all a SMART ACT.

You have "puppets are for kids" to fight here with a vengeance. Once you find an agent who can sell puppets, stick with him. Many of them can't because they, like the public in general, are apt to think first in terms of children, and children can't buy expensive shows. If your agent believes in you, he'll sell you to ANY type show. Work for that. This business is divided into two seasons - winter for club dates and summer for fairs and celebrations. The term "club dates" has confused so many members of the P. of A. that they think it applies only to nightclubs. As I said previously, nightclubs have little to do with it. Unless you are really big-time, small nightclubs are something an agent throws you - like a bone - to help you fill in the time until something better comes along. Small nightclubs are poor pay, and this is almost the ONLY time in which the agent gets what all outsiders think he gets - 10%. On your good club dates, he rates 40 to 60 percent with no quibble on either side - he earns it. A "club date" as such, in this business, is a convention banquet, an employee party, a ladies' night at a lodge, and all such as you have in the direct booking department. The ONLY difference, as I've already said, is that they can afford to buy a BIG show, with several acts and music and MC. It is a difference of available funds - not anything else.

I hope I haven't discouraged any

budding agency puppeteers. It is a hard life, but a worthwhile one too. An endless number of triumphs lie ahead for those who make the grade — and many have done so much more than I. Your "word of mouth" recommendation doesn't apply here because everything goes through an agent and each agent lists several good puppet acts. If the chairman says, "We saw so-and-so puppets and that was good and we'd like to have that" the agent has two choices. Either he is FOR you, and knows by your route sheet mailings that you are available and sells you, OR he has a pet puppet act that he can just as easily sell instead by saying it is even better. Maybe it is, and maybe is isn't. That's the hard part of this business. If another puppet act is "pet" in that office — then you haven't sold YOUR act well enough there. You have that middle man — and much of your success is up to him. If you want it badly enough to work hard for it, you can have it. That's up to you!

And so you DO want it badly enough! You work for it! You get "in" with agents! The next step on the ladder, if you want to go "big time" is a personal representative. Since I was the type who enjoyed "selling myself" almost as much as I enjoyed working the sold dates, I never investigated the personal representative thoroughly, but for the benefit of those of you who might now be at that stage, I have asked John Shirley, who has had considerable experience in this field, to contribute a few authoritative words on the subject. John says:

"The need for personal management usually does not arise until the act is so busy performing that there is no time for doing the business involved with booking. The only exception might be the increased value of an act considered for TV commercials or for a televised series. This is the time to look for a representative with a greater knowledge of the fi-

nancial end of the business. In general, your act must have already established its ability to make money before you can interest a good representative in taking over the business end of your operation. The financial arrangement is usually 10% of your gross income, whether booked by the representative or yourself.

"The chief advantage is the co-operation of a professional salesman, trained specifically in entertainment management. He will be better able to judge the proper market and the prospective budget, as well as the value of your act to the client. In addition, his office is already established and in contact with entertainment buyers throughout the area. The degree of actual management, beyond selling the act, varies from agent to agent. Some take over the business end completely through taxes, investments, travel arrangements, etc. However, most representatives deal only in the promotion of the act itself."

There are still a few phases of the matter of booking through agents that have not been discussed. One is the matter of summer work. In spite of air conditioning, which makes for more pleasant summer get-togethers, there are still relatively few banquets and conventions in summer. Therefore, an act of this type (unless big enough to play long engagements at the summer resorts of exclusive calibre) generally turn to fairs and celebrations for summer livelihood. This presents several problems in presentation, before becoming eligible for booking. The agent wants to know: 1. Can you work in wind and even, if necessary, rain? 2. Are the puppets big enough to be seen from a grandstand a hundred feet from the stage? (Ask them if they ever heard of a Yankee fan not seeing the baseball in Yankee Stadium! You KNOW your puppets are bigger than that!) However, in all honesty, just between puppeteers, we know there is much more to it than that - your puppets



HAVE to "carry" - not just a blur of something, but a genuine feeling of each number in the act, even though each tiny detail is not visible at that distance. These matters are YOUR concern, not that of your agent. Give him the assurance he needs to sell, and then work like mad yourself to provide the best possible results.

This is where the big eyes, big hands, big heads, big feet are the most useful. Little doll-like figures just won't do the job on fair dates. Neither will a stage that can't roll over cracks big enough to drop a cat through! Nor puppets so light they can't "keep their feet" in a gale of wind on occasion - at least well enough to present a semblance of a normal act. You might be lucky enough to insert a "rain clause" in your contract - meaning you won't work in the rain - but actually even a pretty hard rain doesn't seem to damage a well-made puppet if you have opportunity to dry it out afterward, (though the contempt of the acrobats who risk their lives in the rain might be enough to make you ashamed of yourself for giving such protection to puppets!) As you learn the difficulties of the high acts, the animal acts, the jugglers and others, you come to realize that puppets are pretty nice people to handle under adverse circumstances, and when you "go on" no matter what, you've won the agent's respect as well as all those in the cast. So don't pamper your puppets - plan them to be durable! Plan to be durable yourself! Include one piece of wardrobe in your bag that can take wind or rain or extremely hot sun without undue damage, and by all means take a tarp to cover your puppets and stage every moment that you are not performing. Also take a rope to tie your stage to the scenery braces until the moment you must go on, in case of high wind. The stage hands, you'll find, will be wonderful about holding it down for you while you are introduced, until you can jump on

and keep it in place with your own weight.

All of that has little to do with selling a show, but lots to do with selling it AGAIN on a fair circuit! If you aren't prepared for these occasional difficulties, you won't have more than one season with fairs! But there really aren't many of these difficult times. Mostly the weather is balmy or just hot, and the puppets are a big hit on the show, and everyone is pleased, and you are lauded. Get a GOOD fair agent.

Read the current version of BILLBOARD (which has recently split up into two magazines, the outdoor version of which I cannot recall at the moment). This publication will tell you which agents landed which fair circuits. If you want a fair circuit - a big one - start bombarding those agents NOW for NEXT YEAR! They've already sold this year's shows, and would use you only if an act dropped out on them and they needed a replacement of your type. Nearly all agents have a few fairs and celebrations even if that is not their specialty. They need to have income in summer, just like the rest of us. Let them know you are prepared and willing.

Agents seem to enjoy unusual promotional stunts. Let your imagination run wild and dream up a few startling ideas to make them focus their attention on YOU. In between these stunts, just keep a regular flow of information as to your times of availability going into each office. Remember that a puppet act has more investment than many other acts. Don't undersell yourself nor your skill and ability. If you are not performing, promote! That's the BEST advice I can possibly give you.

## FAMILY VACATION

You have a puppet show or act that appeals to all ages and a few years experience under your belt. You have yearnings for a really swank vacation



next summer — but that can get pretty expensive if you take several children along. If those are your circumstances — this article is for YOU! Let the puppets pay your way to a fine week or two of vacation — and pick your own spot. Where do you want to go — Florida, Colorado, Maine, Michigan, or Arizona?

Here's one way to do it. Spruce up your puppets and props. (Your audiences will be close up and chummy so you'll want to appear your best.) Take an extra puppet or two for just "fun" use, and be prepared, if necessary, to teach fifty youngsters how to make a hand puppet out of a potato. The chef will furnish the potatoes, but you will need to take all other materials, including a few apple-corers, and if your own children are old enough to help, have a practice session at home first so they will be a real asset when the time comes.

All of this can be going on as you set in motion the machinery for finding "your" hotel. Write to the recreational director, or social chairman, of the resort hotel in the part of the country in which you wish to vacation. Let's don't stint ourselves. Pick out the very best of hotels while you are at it. They'll be most apt to be interested anyway. This letter should be written in winter for a summer resort, or visa versa for a winter resort. Tell him that you are a professional puppeteer with a family and you enjoy a vacation like anyone else. Tell him you can enliven his recreation program far beyond the cost of room and board and mileage for your family. Offer four shows per week, plus emergency help in entertaining the children in case of bad weather (no snow in winter, or too much rain in summer). This is where the potato puppets, or any other simple puppet, comes in. Assure him that you are the type of family that would most enjoy the privileges of that hotel and you are sure that you can please the guests. Ads describing the big hotels

and resorts can be found in any large city newspaper available at your newsstand, or on order from your newsdealer.

You may have to write 12 or 15 letters to get a nibble in the area you desire. When you do get placed in a hotel with room and board and mileage, remember that you only promised THEM four shows per week. Send for vacation information from the Chamber of Commerce and then write all of the hotels, resorts, and camps in the immediate area telling them that you will be appearing at the Uppity Hotel and have limited time available and could give other performances during that week at, let's say, \$50.00 per show. Some of them will grab it. Send pictures, mats, and publicity material to all takers, giving them several months to promote and push it. They want to attract guests — that's what they're paying for, so give them their money's worth.

If you have the same luck I always did, you'll be surprised as I was to find that you WILL NOT be given an undesirable room and treated as an employee. You'll rate a fine suite and be accorded every privilege.

You'd be surprised how many, many hours of leisure time you will have to enjoy the facilities of the hotel — the heated swimming pool, the horse-back riding, chuck wagon feeds, beach parties, elegant dining room, sight-seeing, and whatever the area offers. You will probably have to pay for horses by the hour, or you might have to cancel the family plan to drive up the mountain some morning if it happens to be a rainy day when you must help the social director entertain the other cooped up kids, but just the same, your puppets will pay the bill in a hotel that few of us are able to afford otherwise, plus the extra income from other hotels for spending money, souvenirs, and film. What more can you ask of puppets? If your show fits, dare it! It's a grand vacation!

# So You Want to be a Puppeteer

John Shirley

Welcome to the ranks! Puppetry is a warm hearted fraternity, with room for anyone from six to sixty-plus, requiring only a genuine interest as the initiation fee. Your interest may be in one specific field, such as writing, staging, designing, construction; or a combination of several. Even a casual kibitzing may be considered an interest. Pick your own beginning. There are books to be read, films to be viewed, and hundreds of puppet shows to be reviewed. The finest puppet shows in the World today have only scratched the surface of possibility in this fascinating art. Perhaps you will be able to open the doors to further developments in the future. In any case, there is a wealth of enjoyment in the exploration.

A study of what has been done in the past will only whet your appetite for personal experimentation. The highest gratification comes in developing your own talents in the chosen department. Dig in! Let your IMAGINATION be your only limit. Turn your thoughts loose in a shop full of paper, clay, plaster, wood, wire, and assorted odds and ends of hardware. Let that first crude puppet be the standard from which you judge all further improvements and direction. The early mistakes are the stepping stones to a puppet that really works. Once a working puppet is completed, he must have a part to play; for this is the ultimate goal of a puppet. He is an actor, imitating life. The writing does not have to be on paper, but only a mental plot for the one puppet. It is only in the more complex situations that we find the need for an integrated plan of action. You may stop here and rest on your laurels but you have only tasted a sample of what puppetry is really like.

Continue the experimentation. Now is the time to choose the direction of your talents. What type of show would you like to do? What prospective audience do you wish to entertain? Will it be a play or a series of unrelated sketches? A floor-show act, or a recreation of Punch & Judy? Will you stage it for the parlour or an auditorium? Each step in puppetry has many choices of direction and this is undoubtedly the reason for its consuming interest. We will consider some of the possible outlets for the puppet show later in this article. Your own success depends on how well you prepare yourself in the basic knowledge of the subject. You may remain an interested amateur or develop into a talented professional, according to the time and study invested. Either status is rewarding unto itself. The final choice is up to you.

In the beginning, it is likely that you will do little shows in your own home, for groups of friends and relatives. From here you may offer performances to the various churches and organizations to which you belong. These lead to other organizations to which your friends and relatives belong. If the show has merit, it is likely that you will receive other invitations to perform through contacts made at previous shows. As you become more confident in the performance and the show finds wider acceptance, begin your professional career by charging fees to cover the expenses of actually transporting and performing. Then add a little bit to help pay for the materials used in building the show. The final step is a fee large enough to cover all expenses, plus a small cash profit for yourself. You are now in business!

These early fees are naturally quite

small. The problem is to raise the fees as the value of the entertainment increases. When you find you are getting plenty of dates at one price, that is the time to raise your fee. Then, if the number of shows still increases, raise your fee again. Finally, you will reach the point where the number of shows will be balanced by the number of organizations which can no longer afford your services. This is the rule-of-thumb fee-setting schedule at any level of show-business. The entertainment budgets range from \$5 to \$5000 a show. It is up to you to reach the highest category commensurate with your ability. When you became dissatisfied with the money you are able to earn in puppetry, step back and take a good look at your show. How can you improve it, making it more salable? Perhaps a few changes will make it suitable for a wider market. Or maybe you can change enough to repeat with earlier clients. At any rate, keep your show fresh, growing, and always improving as your own talents develop. The greatest handicap will be a complacency in one level of puppetry.

In face of present day competitions, selling becomes an increasingly important part of any business. If puppetry is to become your business, then you must devote much of your effort in the promotion of your product. First you must decide which market is most suitable for your show and discover the persons responsible for buying talent in that market. Then turn all your efforts to letting them know you are available and have just the type of entertainment they need. Analyze your show from the customers' viewpoint, picking out the points most attractive to him. Whether it is entertainment, education, product association, audience participation, or money-raising ability; dwell on these points in your sales approach. Let your own personality appear in every contact, whether in person or through

the mail. More sales are completed through personal confidence than any other factor. Then delivery of a satisfactory product will assure repeat orders. Remember, a puppet show is a product, just like a can of tomatoes or a keg of nails. Know your product, know your market, and bring the two together. Work at sales promotion as hard as you worked in developing a show and you must be successful.

Puppets are versatile. There is no end to the places they may appear. The following list is by no means complete, but indicates some of the financial prospects for competent puppeteers. Lest we paint too rosy a picture, the incomes indicated are on the gross and do not show the true net income, which varies according to the situation. For instance, school assembly shows are usually booked only thirty weeks of the year. Unless the puppeteer finds another outlet for the balance of the year, this income must be spread out thinly over the remaining twenty-two weeks. Nevertheless, many fine puppeteers have worked in this field all their lives, raised their families, and made a good living. Each market has advantages and disadvantages which must be considered in the light of the individual puppeteer.

**NOTE:** Prices quoted here are for full time work, with a professional show of high quality. These are prices you can expect when you have "arrived," NOT beginners prices.

	a week
School Assemblies	\$150-\$400
Banquet Entertainment	\$100-\$500
Hotels & Night Clubs	\$200-\$750
Fine Arts - College Convos	\$200-\$800
Product Promotions	\$150-\$750
Television Commercials	Unlimited
Television Series Shows	Unlimited

The success in any of these fields depends on the ability of the person, the application of his talents, and most important of all, good sales-promotion in the area involved. Remember, luck plays a very small part

in success. You must work at your basic education, work at developing a show; and finally, work at selling that show.

We have covered a wide area of puppetry in a general way. There is much more to be said in any specific step. The true picture of puppetry indicates an unlimited ceiling on ambition, which makes it an attractive profession, rather than a simple

vocation. It has one advantage over other professions, in that you can earn some money at it from the very beginning of your education. This aspect makes puppetry an excellent extra-income hobby, to augment the salary from your regular line of work at another job. Thus, you are not forced to depend on it for a living until you have developed a financially successful show.

## Stereophonic Recording

Ed Johnson

Ed Johnson, who has always done a "one man" marionette performance, (now using a twelve foot proscenium), has added that one last quality that makes his performance stand out conspicuously from the average taped show, — control of sound through stereo. Those who have seen recent shows will agree that Ed has settled, for his shows, that much discussed question, "to tape or not to tape."

Ed Johnson

I have read much discussion in the JOURNAL concerning the idea that a show loses its natural quality when the sound is taped. I believe that this is very much true in most instances, but it doesn't need to be.

I was bothered a couple years back with the introduction of loudspeakers to the front of a stage. The sound seemed to come from anywhere and everywhere except from the puppets mouths. This was particularly noticeable when a character spoke from off stage, say from the right and his voice came from the left as well as from right. It just wasn't natural. I determined to try stereo.

I purchased a good tape recorder that both plays back and records stereo. I have now used stereo for two years and have come up with some conclusions. What I was after when I changed to stereo was sound

movement,—the alignment of position of sound with the position of the characters on the stage. This I got. In order for it to mean a great deal, however, I widened my proscenium to twelve feet. I found the effectiveness of this "movement" variable. In most places with reasonable acoustics the separation is highly effective. In places where there is high echo quality the separation is largely lost. In places where the room is resonant to lower frequencies the movement is somewhat lost.

Clarity of sound was a bonus. Much to my surprise I began getting cudos on the clarity of my sound. It came through in most places much better than a monaural system ever had in the past.

A third almost undefinable quality came really as a surprise, though it shouldn't have been. It is this quality that has really sold me on the use of stereo for puppetry. Perhaps it is best described as "living presence." It is a certain quality of being there. It is naturalness, a recreation of sound as it is produced by nature. Now anyone who has ever painted a picture knows that one cannot achieve a natural quality by painting objects in their own colors. No, one must take into account the effect of reflected light. The blue of the sky greatly

effects the coloration of snow, water, sand, etc. Sound too, is reflected in nature. We do not hear sound just from its source but from various reflections. It is these reflections that give the sound its naturalness. Most of us record our shows in rooms or studios that have been acoustically deadened. To do otherwise would result in loss of clarity. It also results in acoustical deadness, a lack of reflection, a lack of presence. The use of stereo even though recorded in an acoustically deadened room effectively restores this natural quality without loss of clarity. In fact it enhances the clarity.

Another effect of stereo is to heighten the "What makes 'em look so big" effect. With the speakers three times as far apart as the characters, the characters (one third scale) possess sound movement comparable to sound movement by individuals of natural size (real people.)

I believe that to a very large extent it is the quality of acoustical dead-

ness that is so very much responsible for that canned, loudspeakers, just plain unnatural quality one so often feels with taped shows. I urge people to try stereo for this one quality if for no other.

Because one uses stereo it does not become necessary to make the sound unnaturally loud, nor does it become necessary to make use of super-orchestrations. Such an action would be a mistake. A piece of recorded music with a very few instruments becomes highly effective and intimate with stereo.

I have often heard it said that good lighting is lighting that does not call attention to itself. I presume the same could be said about sound. If sound is good, natural and well done people will not particularly notice it. They only notice when something about it is bad and bothers them. Audiences seldom actually notice stereo sound. It doesn't bother them. It is there, it is natural, and it is good. Try it.

## How Puppets Prove Their Worth

Roberta Mack

No apology is needed for making puppets the object of systematic study. Viewing the toy world of the past is like looking at history in miniature. Every important event, even to the guillotine of the French Revolution, has left its mark in a plaything; every development of science, every trend in art, is shown in contemporary toy making.

Robert Lewis Stevenson's preoccupation with toy theaters during his bedridden youth led to a flowering of dramatic prose in adulthood. In the development of science and invention, we have numerous records of its dependence upon toys and play.

Educators and psychologists have never settled the question of the ex-

tent of which natural talent selects the instruments of play and the extent of which later interests and ability are shaped by the toys made available to children.

Children's play is not a mere diversion, dedicated to sheer joy and merriment. It is the business of life, their mode of learning, vital and all engrossing. Self absorption is a universally shared trait of childhood, and one of its chief charms. Many children live with a few favorite toys in a world all their own - and only by setting foot inside the door of that world may the parent, doctor or educator reach the true motivating forces of the child and adapt these to desirable ends.



One familiar with the history of children's play will recognize that educators have a continuing interest in its many problems. Froebel, who founded the kindergarten in the early 19th century, was the first educational leader to justify children's play as a normal desirable activity.

In the late 19th century Madame Montessori of Italy proposed a system of play with form boards, buttoning and lacing devices which were calculated to teach children a proper attention to their persons. Lashing out against the importation into America of formalized methods of Montessori's preoccupation with fine muscular co-ordination devices, G. Stanley Hall, at the turn of the century inspired a number of educators to develop a method which utilized larger and less confining bodily movements. Modern educators have continued to put major stress upon apparatus which develops vigorous physical movements, often to the neglect of the age old instruments of dramatic play and memory.

In therapy the puppet must be made to fit the way the patient is handicapped, or in the case of the mentally disturbed patient, to give them an interest outside themselves, making them more contented and happy will aid to their recovery.

My work with puppets in therapy began in 1932, when a family moved to our neighborhood, with a little girl who had trouble speaking. I began making puppets to teach her sounds and words. Her family and doctor were delighted with her progress. Soon this doctor sent other children to see if my method of teaching with the puppets in speech therapy, would help them.

I began visiting schools for the handicapped, hospitals, sanitariums and therapy departments, near and far. Helping to set up puppet programs for therapy and making puppets to fit the needs of the handicapped. Because puppetry covers a vast number of arts and crafts there is

something in it for everyone. Modeling, mold making, wood carving, painting, scenery, stage design, lighting, script writing, voice, music, pattern drafting, costumes, electrical gadgets, wig making, hairstyles and photography, are all a part of the magic of puppetry. No other form of art takes in so many related forms, all blending together in the drama of the miniature theater.

Muscular action is more easily performed if the body is in a state of relaxation. A relaxed body is especially important in the production of speech. From childhood up most of our experiences pleasurable or painful, have been associated with speech, whether uttered or heard. Therefore, there is a strong relation between speech and emotions, which often results in a tendency to stiffen the muscles when we speak. This tendency is especially strong in the case of a child who is conscious of having imperfect speech. It is a good plan, therefore, to begin the speech lesson with relaxation exercises.

For this relaxation exercise I use a rag doll type marionette. The children easily understand what it means to make themselves limp like the puppet. The actual demonstration with the puppet is always effective. At present I am using a clown named Raggedy Sam, and using this verse with the action of the puppet.

Raggedy Sam is my best friend.  
He's so relaxed; just see him bend.  
First at the waist, then at the knee.  
His arms are swinging, oh, so free.  
His head rolls round like a rubber ball.  
He hasn't any bones at all.  
Raggedy Sam is stuffed with rags;  
That's why his body wigs and wags.

One of the most rewarding programs I helped with for a school for retarded children was called, "SECRETS". Taken from a little book titled, "Secrets", by Jessie Orton Jones, who said, "The three great Psychologists - Freud, Jung and Ad-



ler, tell us that the child's outstanding needs are love, security and wholesome self-esteem. Can we not present to him a conception of God's love, wherein all these needs are met? Can we not give him a sense of his divine completeness which binds him to the Infinite? This I have tried to do quite simply in *Secrets*."

From this book, I made a hand puppet play where the puppets told the secrets. After the play was finished, the children wanted to use the puppets to tell their secrets. Here the psychiatrist and the psychologist sitting quietly in the background studying the children, learns much of the patient.

This program inspired one of the doctors to write a script for use in a juvenile delinquent home for boys. He called it, "The Doctor's Problem," he told through the puppet cast of the problems some of the boys presented. This resulted in a full scale puppet workshop where the boys were allowed to make puppets and air their problems. This program proved so helpful, the doctor made a tour of other juvenile delinquent homes demonstrating with his puppet cast and urging other homes to try it.

Children who have a fear of the dentist or of getting a hypodermic injection, can be helped to overcome their fear, when the doctor using a puppet patient who sits bravely through a session of having a tooth pulled or filled, or to have a hypodermic injection without a whimper,

helps the children to overcome their fears.

Scissors type puppets help to develop weak muscles, helps a child forget their pain by having fun with the puppet while doing a beneficial exercise to strengthen weak muscles.

We toured with a group of vegetable and fruit puppets with a dietitian teaching the proper foods for the diet for the handicapped schools.

In tubercular sanitariums pattern drafting and costume designing is popular and shadow puppets are an interesting project. Don't neglect the old folks, they enjoy making puppets and there is much talent to be found in the old folks homes.

PUPPETS - what memories they recall. As fascinating to the jaded adult as to the wide-eyed child are its countless thrills, its endless possibilities for carrying us to the wonder-world of make believe and learning, dedicated to hope and fancy, to mirth and fun to unconscious training and discipline.

The field of puppets in therapy is in its infancy, their educational value is endless. It is up to the puppeteers to bring the worth of their possibilities before the public and educators. Puppets can take a very important part in the upward climb of the handicapped. "What I like most of all is climbing up and looking back." This simple testimony of a little girl is one that we might wish to hear from all children, as proof that their upward climb, day after day and year after year, is altogether satisfying.

## **Festival 1961 — June 19-24**

### **Asilomar Conference Grounds**

### **Pacific Grove, California**

# Puppeteers of America Festival

Asilomar Conference Grounds

Pacific Grove, California

June 19 to 24, 1961

## MONDAY, JUNE 19

9:00 A. M. Registration

10:00 A. M. Opening Ceremonies  
Festival Address

12:30 P. M. Luncheon

2:00 P. M. PUBLIC PERFORMANCE

Chiquita Puppeteers in "Little Red Riding Hood and A Little More"

3:30 P. M. Special Interest Groups (Part One) (choice of one)

1. Puppetry in Education—Margaret Fickling, Virginia Opsvig Kerr
2. Puppetry in Therapy—Emma Louise Warfield
3. Puppetry in Religion—Josie Robbins
4. Puppetry in Parks and Recreation—Robert Chambers
5. Puppetry as a Theatre Art—Lewis Mahlmann
6. Puppetry in Television—Lettie Connell Schubert

6:00 P. M. Dinner

8:30 P. M. PUBLIC PERFORMANCE

Mitchell Marionettes in "It's A Small World."

## TUESDAY, JUNE 20

9:00 A. M. Workshops (5 sessions, 1½ hours daily) (Choice of one)

1. Beginner's Puppetry - a basic orientation  
Lettie Connell Schubert
2. Shadow Puppetry - construction and manipulation  
Pauline Benton - Red Gate Players
3. Special Problems in Construction
4. Design for the Puppet Theatre  
William Stewart Jones
5. Developing an idea for Puppet Scripts  
Virginia Opsvig Kerr
6. Hand Puppet Manipulation (bring a puppet)  
Nancie Cole
7. Marionette Manipulation (bring marionette)  
Ralph Chesse

10:30 A. M. Coffee Break

11:00 A. M. Special Interest Groups (part one con't.)

12:30 P. M. Barbeque Lunch with entertainment

**2:00 P. M. PUBLIC PERFORMANCE**

Jim Menke Marionettes in "Sleeping Beauty."

**3:30 P. M. Business Meeting - all members**

**4:30 P. M. Junior League meeting**  
Junior Members meeting

**6:00 P. M. Dinner**

**7:45 P. M. Special Lecture**  
Daniel Keller - Spanish Puppetry

**8:30 P. M. PUBLIC PERFORMANCE**  
Frank Oznowicz in "Three Wishes"

**WEDNESDAY, JUNE 21**

**9:00 A. M. Workshops (second meeting)**

**10:30 A. M. Coffee Break**

**11:00 A. M. Special Lecture -**  
John Zweers - Historical Puppets

**12:30 P. M. Luncheon**

**2:00 P. M. PUBLIC PERFORMANCE**  
Lewis Parsons' Puppets in "Pinocchio"

**3:30 P. M. Special Interest Groups (Part Two) (choice of one)**

1. Choreography for the Puppet Theatre  
Mollie Falkenstein, Roberto Lago

2. Using the Tape Recorder  
Marian Derby

3. Music for Puppet Shows  
Lewis Parsons

4. Showmanship  
5. Stages

**6:00 P. M. Dinner**

**8:30 P. M. PUBLIC PERFORMANCE**  
Benjamin Blake Puppet Theatre "A Puppet Concert"

**11:00 P. M. Late, Late Show — Puppet Films**

**THURSDAY, JUNE 22**

**9:00 A. M. Workshops (third meeting)**

**11:00 A. M. Special Interest Groups (Part Two) (second meeting)**

**12:30 P. M. Luncheon with guest speaker**

- 2:00 P. M. **PUBLIC PERFORMANCE**  
Jan Ballan's Little Theatre in "Punch's Adventures in Turkey"
- 3:30 P. M. **Regional Meeting** - all members  
John Zweers presiding
- 6:00 P. M. **Dinner**
- 8:30 P. M. **PUBLIC PERFORMANCE**  
Jack Bull's Puppets in "The Perils of Penelope"  
Lewis Mahlmann's Lilliputian Players in "Blue Beard"
- 10:30 P. M. **Pot Pourri**  
Sallie Hansen - coordinator

## FRIDAY, JUNE 23

- 9:00 A. M. **Workshops** (fourth meeting)
- 10:30 A. M. **Coffee Break**
- 11:00 A. M. **Business Meeting** - all members
- 12:30 P. M. **Luncheon**
- 2:00 P. M. **PUBLIC PERFORMANCE**  
Nancie Cole's Theatre of the Little Hand in "Puss in Boots"

# Festival Program

## NOTE:

We are sending this issue early so you may preview the exciting program which we have been awaiting.

In addition, Lettie Connell, Festival Chairman, writes, "There will be several more names on the final program . . . but we haven't yet been able to assign them to definite places on the program. Roberto Lago of Mexico is coming and has promised a performance, but as yet can not settle which day.

"There are a lot of competent people promised to handle all the special problems and workshops, but schedules need a bit more arranging.

"We are locating some exciting people as our guest speakers for luncheons but so far because of traveling distance have not been able

to set definite days . . . as a courtesy to them I must honor their requests."

Were you ever a Festival Chairman? No! Well, then you have no conception of the work involved! Even with competent help, Lettie has had a tremendous task. Each year we put in this plug for the Fest Chairman . . . maybe you haven't seen it before.

**PLEASE, PLEASE**, answer letters more promptly! Half of the Chairman's troubles are caused by P of A members who fail to either respond or refuse requests by your Fest Chairman.

We'd like to take this last spot to congratulate Lettie on a wonderful program . . . with new developments and promises of a Fest you can't afford to miss. See you at ASILOMAR!

3:30 P. M. Regional Meeting - all members

4:00 P. M. Junior Members Social Hour

6:00 P. M. Dinner

8:30 P. M. PUBLIC PERFORMANCE

Tony Urbano in "Darryl and Edna" from Children's Fairyland

## SATURDAY, JUNE 24

9:00 A. M. Workshop (final session)

10:30 A. M. Festival Critique

12:30 P. M. Luncheon and Closing Ceremonies

# Incorporation of the P of A

Willis E. Bauer Jr., Member of Council

The desirability of incorporating the Puppeteers of America has been under consideration for more than two years. The membership at the last Festival in Detroit gave their vote of approval to proceed with this. However, at the time of the Detroit Festival we could not legally incorporate or revise our Constitution to conform to articles of Incorporation because we had not published this intent in the JOURNAL as required by our Constitution.

All members of the Puppeteers of America will please take notice that the question whether to incorporate the Puppeteers of America as a non-profit corporation under the laws of the State of Ohio, will be placed before the first business session of the Festival held at Asilomar, California, June 19th to 24, 1961. This notice is given to conform with Revised code

Section 1702.08 of the State of Ohio, and the action to incorporate will be taken upon the affirmative vote of two-thirds of those voting on the question at the annual meeting, in accordance with Article VIII, Section 3, of the Constitution.

The adoption of the revised Constitution and by-laws will also be placed before the same meeting and upon an affirmative vote of two-thirds of those voting, will be adopted.

The proposed Constitution and by-laws differ from the present in the following respects.

1. Certain name changes to bring the Constitution into conformity with the corporation laws of Ohio, have been made.

2. Certain changes in language have been made upon the advice of our legal council to add to the clarity of the document.

# Proposed Constitution and By-Laws Of the Puppeteers of America, Inc.

## Article 1 — Name

The name of this association shall be The Puppeteers of America, Inc.

## Article II — Purposes

The Puppeteers of America, Inc. shall be a non-profit organization. Its purpose shall be to raise the standards of the art of puppetry. This shall be accomplished through an educational program of annual conferences, institutes, workshops, lecture programs, exhibitions, publications and advisory services.

## Article III — Membership

Membership in this Association shall be open to any person or group of persons interested in promoting its purposes, subject to payment of dues.

## Article IV — National Officers

The officers of this association shall be:

President  
Vice President  
Executive Secretary  
Members of the Bd. of Trustees  
Editor of the PUPPETRY  
JOURNAL  
National Festival Chairman

## Article V—Duties of National Officers

SECTION 1. The President shall be the chief executive officer of the association. He shall have the general direction of the affairs of the association, shall preside at all meetings of the association and the board of directors, shall receive the reports of the officers and committees in advance of the Annual Meeting, and shall make a report on the work of the association at said annual meeting. He shall appoint the personnel of all committees subject to the ap-

proval of the Board of Trustees, and shall see that all orders and resolutions of the Board of Trustees are carried into effect.

SECTION 2. The Vice President, in the absence of the President, shall perform the duties and exercise the powers of the President and shall perform such other duties as are assigned to him by the Board of Trustees.

SECTION 3. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association, subject to the orders of the Board of Trustees. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the association, and shall advise with all officers and committees of the association in matters involving business transactions. He shall record the proceedings of the Puppeteers of America, Inc., and the Board of Trustees in a permanent record. He shall duplicate and distribute copies of minutes and other official documents to the Board of Trustees. He shall file and preserve all papers and documents relating to the business of the association; and keep a register of the members and officers thereof. He shall be custodian of all funds of the Puppeteers of America, Inc. He shall collect all dues and keep correct accounts of the same, and of all orders, bills, claims, and demands. He shall deposit all funds belonging to the association in a bank approved by the Board of Trustees. He shall report at the annual meeting. He shall submit in the second issue of the PUPPETRY



**JOURNAL** following the Annual Festival a correct report of the amount of money received and disbursed, and the balance to the credit of the organization. He shall deliver over to his successor in office all money, books, documents and other property belonging to the Puppeteers of America, Inc. which may be in his possession, at the termination of his incumbency. He shall sign all checks and orders for payment of money from the funds of the Association as budgeted by the Board of Trustees. His accounts shall be open at all times to the inspection of the Board of Trustees or any member thereof.

**SECTION 4.** The Editor of the **PUPPETRY JOURNAL** shall select his editorial staff and perform such other duties as ordinarily devolve upon the editor-in-chief. He shall be responsible for all publications issued in the name of the P. of A. and for the protection of same by United States copyrights.

**SECTION 5.** The National Festival Chairman acting under the authority of the Board of Trustees shall be charged with the planning of the Festival Program such as all meetings, exhibitions and performances. He shall remain in close communication with the President of the P. of A. throughout the year.

He shall submit to the Executive Secretary a detailed statement of all Festival finances within sixty days of the close of the Festival. Said statement shall be published in the second issue of the **PUPPETRY JOURNAL** immediately following the annual Festival.

#### **Article VI — The Board of Trustees**

**SECTION 1.** The Board of Trustees shall consist of eight members: Four members to be elected each year for a term of two years. Candidates for the Board of Trustees shall have been Class A members of the Association

for a minimum of two years prior to nomination.

**SECTION 2.** Regular meetings of the Board of Trustees shall be held each year at the time and place of the Annual Festival of the Association. Other meetings may be called by the President, or on Petition of one-third of the members of the Board of Trustees.

**SECTION 3.** The Board of Trustees shall be the ultimate authority on all matters relating to the association and shall direct the policies and administer the affairs of the association, except as otherwise provided in the Constitution and By-Laws.

**SECTION 4.** The Board of Trustees can at any time, on three-fourths vote of its membership, remove any of its appointees.

**SECTION 5.** The Festival shall be the annual official conference of the Puppeteers of America, Inc. In addition to regular business meetings the Festival shall offer the membership the very best available performance and demonstrations.

**SECTION 6.** The Board of Trustees shall meet at the Annual Festival and at such other times as provided by Article VI, Sec. 2 of the Constitution.

**SECTION 7.** Meetings of the Board of Trustees shall be open to all members of the Association.

**SECTION 8.** Registration fees for the Annual Festival shall be determined by the Board of Trustees.

**SECTION 9.** Festival invitations shall be submitted to the Executive Secretary and sites and dates for future Festivals shall be decided by the Board of Trustees.

**SECTION 10.** A business meeting

of the Board of Trustees shall be held the date following the close of each Festival.

#### **Article VII. — Election of Officers**

**SECTION 1.** Four of the eight Board of Trustees members shall be elected by the Association at each Annual Festival and shall take office at the first meeting following their election.

**SECTION 2.** Candidates for these offices shall be nominated (a) on report of the Nominating Committee (hereinafter described), or (b) from the floor by any Class A member or duly elected representative of a group holding a Class G membership. Names of all candidates shall be placed in a conspicuous place.

**SECTION 3.** The nominating Committee shall be appointed by the President six months in advance of the Annual Meeting. This committee shall consist of four members, not members of the Board of Trustees nor of the preceding committee, who shall submit the names of eight consenting candidates. Nominations shall be announced at the first business meeting held at the Annual Festival.

**SECTION 4.** Balloting shall take place during the second business meeting of the Annual Festival by secret written ballot. The President shall appoint three tellers who shall distribute ballots to all Class A members and voting representatives of Class G groups present.

**SECTION 5.** Each Class A member and voting representative of each Class G group present shall vote for one person. The four persons ranking first, second, third and fourth in the balloting shall be elected. In case of a tie that would give more than the necessary four members, an immediate balloting shall be in order between or among the tied candidates.

**SECTION 6.** The president and vice president shall be elected by the Board of Trustees from the Board of Trustee members present at the Annual Meeting for a term of one year.

**SECTION 7.** The president shall be ineligible to succeed himself.

**SECTION 8.** The Executive Secretary shall be appointed by the Board of Trustees for a term of three years. The Executive Secretary shall not be a member of the Board of Trustees.

**SECTION 9.** The Editor of the PUPPETRY JOURNAL shall be appointed by the Board of Trustees for a term of three years.

**SECTION 10.** The National Festival Chairman shall be appointed by the Board of Trustees.

**SECTION 11.** Any officer of the organization who for any reason fails to reply to official communications from any other officer within 20 days from post date shall be reported to the President, and upon verification of the evidence by the President, said President shall notify the delinquent officer that he has been relieved of his responsibilities, and the President shall have the authority to appoint a replacement.

#### **Article VIII — Amendments**

**SECTION 1.** Amendments to this Constitution may be initiated by a majority vote of the Board of Trustees or by any ten members of the Association.

**SECTION 2.** Before a proposed amendment is presented to the Annual Meeting of the association, it shall be published in the PUPPETRY JOURNAL. To secure publication, proposers shall supply properly signed copies to the Executive Secretary and the Editor of the PUPPETRY JOURNAL.

**SECTION 3.** Final action on proposed amendments shall be taken at the first annual meeting following their publication. Two-thirds majority of those voting shall be required for adoption.

#### **Article IX — Dissolution**

**SECTION 1.** If at any time the corporation shall cease to carry out the purposes as herein stated, all assets and property held by it, whether in trust or otherwise, shall, after the payments of its liabilities, be paid over to the Detroit Institute of Arts, a non-profit organization, to be used in their theater arts department for the maintenance, perpetuation and acquisition of the Puppet Collection.

## **By-Laws**

#### **Article I — Membership and Dues**

**SECTION 1.** There shall be three classes of membership in the Association: Class A, Class J and Class G.

**SECTION 2.** Class A membership shall be open to everyone 18 years of age and over working with or interested in any form of puppetry. Class A members shall receive the PUPPETRY JOURNAL and shall be entitled to all rights and privileges of the Association.

**SECTION 3.** Class J membership shall be open to everyone under 18 years of age working with or interested in puppetry. Class J members shall receive the PUPPETRY JOURNAL and shall enjoy all rights and privileges of the association except voting.

**SECTION 4.** Class G membership shall be open to organized groups (especially "Group Leader" organizations, schools, colleges, Junior

Leagues, Scout, Campfire, PTA, recreation and church) interested in puppetry. Eligibility of such groups shall be subject to the approval of the Board of Trustees. Each group shall be limited to not more than 15 members and shall be under a leader who is responsible to the association. The group, through its duly elected representative, shall be entitled to one vote in any regular meeting of the Association. The group shall receive one copy of the PUPPETRY JOURNAL.

**SECTION 5.** Dues shall cover one year from date received. Annual dues for Class A membership shall be \$4.50; for Class J, \$3.00, and for Class G, \$7.50.

**SECTION 6.** "It shall be the duty of each member to exercise an interest in the Puppeteers of America, to avoid wrongful use of its name or authority, and to regulate his conduct toward the organization, the fellow members, and the public, in accordance with the objects and rules of this association.

A. It shall be unethical for a member to plagiarize other puppeteers' puppets, acts or shows. Plagiarism is defined as the exact duplication of another puppeteer's puppets, acts or shows. Since one purpose of the P of A is to promote the art and raise the standards of puppetry, it encourages and expects original work.

B. The P of A encourages and expects its members working in the same locality to cooperate with each other concerning the booking and pricing of shows and the standards of their performances.

C. Any member of the P of A performing for the public shall demonstrate a professional attitude. When a contract for a performance has been made, a responsibility has been assumed. The puppeteer should be on time, have all necessary equipment, and present a finished performance.

**SECTION 7.** Members may be suspended or dismissed by action of the Board of Trustees at the annual meeting of the board. Charges must be preferred in writing and deposited with the Executive Secretary. The Executive Secretary shall mail to the member a copy of the charges together with a notice of the time and place of the hearing on the charges. The member may appear in person and with counsel and may present evidence or witnesses on his own behalf. The decision of the Board of Trustees shall be final.

#### **Article II — Quorum**

**SECTION 1.** A quorum of any meeting of the Board of Trustees shall be six members.

**SECTION 2.** A quorum of any meeting of the Association shall be one-fourth of the voting members registered at the Annual Festival.

#### **Article III — Committees**

**SECTION 1.** Standing Committees of the Association shall be those provided for in the Constitution and By-Laws and others authorized by and responsible to the Board of Trustees.

**SECTION 2.** Special Committees may be appointed by the President with the approval of the Board of Trustees.

**SECTION 3.** No committee shall publish material, initiate action, or incur bills in the name of the Puppeteers of America, Inc., without the approval of the Board of Trustees.

**SECTION 4.** All official Association committees shall present annual written reports to the membership at the Annual Festival.

#### **Article IV — Fiscal Policies**

**SECTION 1.** The fiscal year of the

Association shall be July 1 through June 30.

**SECTION 2.** The Association's books shall be audited annually by a certified public accountant.

**SECTION 3.** All agents handling Association Funds shall be bonded.

#### **Article V — Amendments and Rules of Procedure**

**SECTION 1.** These By-Laws may be amended at the business meeting of the Annual Festival by a two-thirds vote.

**SECTION 2.** Robert's Rules of Order shall be the authority for all matters of procedure.

#### **Article VI — Guilds**

**SECTION 1.** The Puppeteers of America, Inc. encourages its members to form local chapters to be known as Guilds. Charters shall be issued by the Board of Trustees.

**SECTION 2.** If ten or more members of the Association in good standing reside or work in the same town or metropolitan area they may apply for a charter. At the time of application they shall submit their Guild Constitution and list of elected officers, who must currently be in good standing with the Association. Each Guild shall submit an annual report to the Board of Trustees before the Festival business meeting.

**SECTION 3.** Should a Guild be unable to meet the requirements, set forth, it may, by action of the Board of Trustees, be placed on inactive status until such time as it is able to resume its activities.

**NOTE:** Some clarification of the status of guilds — and auxiliary groups need be made.

# Proposed Amendment

The P of A, under the supervision of John Zweers, has set up a plan for Regional organization. An outline of the regional division, based upon geographical location appears elsewhere in the Journal. Rules governing future organization will be presented to the membership at the forthcoming Festival.

The following has been suggested. Please read carefully as this will be voted on at Festival. This will be Article VII of the By-laws.

## AMENDMENT REGIONAL DISTRICTS

"There shall be six regional districts

under the jurisdiction of the Puppeteers of America. They shall be based upon geography and distribution of membership. They shall promote the welfare of the P of A, arrange regional conferences, and appoint District Representatives.

"Regional Directors shall be elected for one year at Festival from the represented members of each district. They shall make an annual report to the Board of Trustees, and assume such duties as are directed by the Board of Trustees.

"District boundary lines may be adjusted by the Board of Trustees as found necessary to conform to membership."

## Regional and District Divisions

### REGION "A" — PACIFIC

Director: Mollie Falkenstein,  
132 Chiquita, Laguna Beach, Calif.

District 1. Southern Calif. and Hawaii  
Howard Mitchell,  
714 Mesagrove Ave., Whittier, Calif.

District 2. Northern Calif. and Nevada  
Lewis Mahlmann, 2113 Broderick St.  
San Francisco, 15, Calif.

District 3. Washington and Oregon  
Josie Robbins, 2147 Broadmoor Dr.,  
Seattle 2, Washington

District 4. Alaska, British Columbia,  
and Yukon  
Margaret Maland, 208 Fosbee Apts.,  
Juneau, Alaska

### REGION "B" — GREAT PLAINS

Director: Jean Jeffers,  
1027 Ottawa, Saint Paul, Minn.

District 1. Missouri  
Beverly Stanford,  
68 Jenifer Lane, Saint Louis 22, Mo.

District 2. Iowa, Minnesota, and Manitoba

Jean Jeffers,  
1027 Ottawa, Saint Paul, Minn.

District 3. Kansas, Nebraska, South Dakota, North Dakota and Saskatchewan

Faith Hatten,  
1125 S. 15th St., Lincoln 2, Neb.

District 4. Utah, Colorado, Wyoming, Idaho, Montana, and Alberta

Ruth Hanson,  
733 Filmore St., Denver 6, Colo.

### REGION "C" SOUTHWEST

Director: Charles J. Long,  
Witte Museum, San Antonio 9, Tex.

District 1. New Mexico and Arizona  
Emilie Jaeger,  
753 E. Montecito, Phoenix, Ariz.

District 2. Texas  
James Gamble,  
Box 263, Jefferson, Tex.

**District 3. Oklahoma**

Fritz Holzberlein, 5212 NW 23rd,  
Oklahoma City 7, Okla.

**REGION "D" — GREAT LAKES**

Director: Gene Scrimpsheer,  
242 Newport, Detroit, Mich.

**District 1. Illinois and Indiana**

Mrs. Virginia Tooper, 437 Justina St.,  
Hinsdale, Ill.

**District 2. Wisconsin**

Mrs. Edith Reed, 1162 Wisconsin St.,  
Delavan, Wis.

**District 3. Michigan and Ontario**

Miss Beatrice Parsons, 201 E. Kirby,  
Apt. 1, Detroit 2, Mich.

**District 4. Ohio**

Mr. William I. Duncan,  
Western College, Oxford, Ohio

**REGION "E" — SOUTHEAST**

Director: Fred James,  
3253 Vann St., Raleigh, N. Car.

**District 1. (Gulf) Louisiana, Georgia, Alabama, Florida, Mississippi**

Lucy Greene, 11115 SW 78th Court,  
Miami 56, Fla.

**District 2. (Coast) North Carolina, South Carolina, Virginia, Maryland, and Washington, D. C.**

Caroline Lutz, 5816 York Road,  
Richmond 26, Va.

**District 3. (Inland) Kentucky, Tennessee, Arkansas, West Virginia**

Hazel Darling, 721 West Woodrow,  
Knoxville 18, Tenn.

**REGION "F" — NORTHWEST**

Director: Milton Halpert,  
61 Roydon Drive East,  
Merrick, L. I., N. Y.

**District 1. Maine, Vermont, New Hampshire, Rhode Island, Connecticut, and Massachusetts**

Herbert Hosmer, Jr.  
Toy Cupboard Theater,  
Box 296, South Lancaster, Mass.

**District 2. New York**

Janet Herrick, Box 113-B 2,  
Route 3, Kingston, N. Y.

**District 3. Pennsylvania, Delaware and New Jersey**

Emma Warfield, 119 School Lane,  
Springfield, Delaware Co. Penna.  
AND

Edna Torrence, 73 Maple Avenue,  
Morris Plains, N. J.

**District 4. Quebec, New Brunswick, Nova Scotia, and Newfoundland**

Jean Fletcher, 5618 Wolseley Ave.,  
Montreal 29, Quebec, Canada

## Guilds

At this date the following guilds have been chartered by the P of A:  
**Columbus Guild of Puppetry**

Inactive

**Quaker City Puppeteers**

Helen Chase Wolfe, 112 E. 4th St.,  
Media, Pa.

**Houston Guild of Puppetry**

Inactive

**Los Angeles County Guild of Puppetry**

Donald Coleman, 5808 Compass Dr.,  
Los Angeles 45, Calif.

**San Diego Guild of Puppetry**

Patricia Platt, 4446 Monaco St.,  
San Diego 7, Calif.

**Detroit Junior Guild of Puppetry****San Francisco Bay Area Puppeteers' Guild**

Lewis Mahlmann, 2113 Broderick St.  
San Francisco, Calif.

**Rocky Mountain Guild of Puppetry (Denver)**

Dale Chismas, 4205 W. 45th Ave.,  
Denver 12, Colo.

**Boston Area Guild of Puppetry**

Helen Ferguson, 12 Myrtle St.,  
Milford, N. H.

**Chicagoland Puppetry Guild**

Mr. Hans Josef Schmidt,  
Hull House, 800 S. Halsted St.,  
Chicago 7, Ill.

In addition, three other Guilds have functioned almost as long as the P of A, altho they have never been chartered. They have been active supporters of the P of A, have sponsored Festivals and otherwise have



been valuable assets to the P of A.

Differences of opinion over rules has apparently been responsible, and it is hoped that these can very soon be added to the list of recognized chartered Guilds, as they have been

valued friends and supporters through the years.

They are:

Detroit Senior Guild

Twin Cities Guild

St. Louis Guild

## New Members

January 1st to April 8th, 1961

Barber, Marian A. (Mrs. S. A.)  
210 Trinity Avenue, Berkeley 8, Calif.  
Bealer, Elizabeth P., 7547 Dunbarton,  
Los Angeles 45, Calif.  
Berkeley Puppeteers, 1307 Acton St.,  
Berkeley, Calif.  
Bowers, Ted, 5026 Oaknoll Avenue,  
Los Angeles 43, Calif.  
Cockrell, Mrs. Clarence, 3700 Miramar,  
Dallas 5, Texas  
Combs, Angela M., 809 Balmoral Drive,  
East Dundee, Illinois  
Culp, Eleanor E. (Mrs. Paul B.)  
617 Fanshawe St., Philadelphia 11, Pa.  
di Gesu, Elizabeth, 971 Wyoming Drive,  
Santa Rosa, Calif.  
Dunn, Theo B. (Mrs. F. R.), 3 Grant St.,  
Potsdam, N. Y.  
Fretwell, Mrs. John D., 325 Kenwood Ave.,  
Baton Rouge 6, La.  
Hauptmann, Jimmy, 14 West Lincoln,  
Harrisburg, Illinois  
Henson, Jane Anne, 7300 Nevis Road,  
Bethesda, Md.  
Hobby House Puppeteers, c/o Mrs. V. Lund,  
303 Ocean View Ave., Santa Cruz, Calif.  
Lawson, Kate Draln, 8214 Sunset Blvd.,  
Hollywood 46, Calif.  
Moore, Linda, 718 Chadbourne Avenue,  
Millbrae, Calif.  
Reynolds, Vickie Lynn, Richmond Ave.,  
Nicholasville, Ky.  
Rice, Elinor J. (Mrs. Chas.) 336 Stephens Rd.,  
Grosse Pointe Farms 36, Mich.  
Riordan, Anastasia K.,  
631 West Arlington Pl., Chicago 14, Illinois  
Stevens, Judy A., 164 Hillside Avenue,  
Springfield, N. J. (J)  
Turner, Hilda (Mrs. Richard W.),  
5 Ridgecrest North, Scarsdale, N. Y.  
Athens Jr. Assembly, c/o Mrs. George Erwin  
117 West View Drive, Athens, Georgia (g)  
Bell, (Mrs.) Ann, 7946 Adams Way,  
Buena Park, Calif.  
Hanna, Stephen, 586 Filbert St.,  
San Francisco, Calif. (J)  
Hargrave, Martha, 161 Bayshore Drive,  
Long Beach 3, Calif.  
Hinsdale Health Museum, 40 South Clay St.,  
Hinsdale, Illinois  
Martin, Ben J., 8010 South Aberdeen St.,  
Chicago 9, Illinois  
McLellen, Marge, 1321 North Jackson,  
Glendale 7, Calif.  
Owens, Rena (Mrs. Lloyd F.),  
7130 Frederick Avenue,  
South Burnaby, Bc. Canada  
Roseman, Stanley, 1225 Midland Avenue,  
Bronxville, New York  
Toronto Board of Education,  
Education Centre Library, Toronto  
West Islip Library Assn.,  
43 Hawley Avenue, West Islip, N. Y.  
Williams, (Mrs.) Mary L.,  
1641 N. North Park Avenue, Chicago 14, Ill.  
Zimmer, Eric, Koeln 2  
Germany, Selbstsholder

Bartlett, David, Route 2, Box 836,  
Sierra Road, San Jose, Calif.  
Covington, Donald K. III, 4205 Elserode Ave.,  
Baltimore 14, Md.  
Giddings, June, 2141 Eucalyptus,  
Long Beach 6, Calif.  
Kimbrell, Betsy (Mrs. J. A.)  
2129 Gen. Pershing, New Orleans, La.  
Kirby, Marie D., Box 825,  
Riverdale, North Dakota  
Mack, Mary, 1233 Hilltop Drive,  
Salinas, Calif.  
Mari-Lee, 3360 Cypress,  
National City, Calif.  
Ozark Artists Guild, Inc., c/o Mr. Don Smith  
Curator of Education, Spiva Art Center,  
406 Sergeant Avenue, Joplin, Missouri  
Schor, Rabbi Irwin M., Box 222,  
Overland Park, Kansas  
Weiss, (Mrs.) Gisela, Box 2372,  
Hinton-Drinnan, Alberta, Canada  
Brush, Donna, 3242 Mataro Street,  
Pasadena, Calif.  
Gilbert, Edward, 3709 Latham,  
Rockford, Illinois  
Kyoto Joishi Daigaku, Jidogaku-Kyoshitsu,  
Imakumano Hiyoishi-cho, Higashiyama-ku,  
Kyoto, Japan  
March, (Mrs.) Areta E., 81 South Meridith 4,  
Pasadena, Calif.  
Mitchell, Jane C., 12727 Sherman Way 25  
Yosemite, North Hollywood, Calif.  
Oznovic Family, 4317 Harbord Drive,  
Oakland, Calif. (G)  
Prescott, Betty (Mrs. Don E.), Box 576,  
Cambridge, Wisconsin  
Provan, Rose Eileen, 2438 Lanterman Terrace  
Los Angeles 39, Calif.  
Riddle, Elizabeth C. (Mrs. A. R.)  
307 West Kendall, Corona, Calif.  
Rye Puppeteers c/o Mrs. Jessie Herlihy, Pres  
Rye Center P. O., Rye, N. Hampshire (G)  
Ferreira, Darryl, 2356 100th Avenue,  
Oakland, Calif.  
Frederick, Deborah, 4526 Locust St.,  
Philadelphia 39, Penna.  
Good, Mitzi E., 70 East Barrett,  
Madison Heights, Michigan  
Heinfeld, Hazel J., 319 West Menroe St.,  
New Bremen, Ohio  
James, Edmund C., 706 Terrell Road,  
San Antonio, Texas  
Nelson, Jimmy, 141-10 82nd Drive,  
Briarwood, 35, New York  
Bird, L. I., Box 204,  
Mondak, North Dakota  
Brown, Mary K., 67½ 25 Road,  
Grand Junction, Colorado  
Cox, Jack R., 257 Terracina Blvd.,  
Redlands, Calif.  
Disney, Shawn E., 15 Coe St.,  
Fairhaven, Mass.  
Fenters, Mrs. L. H., 1011 Mimosa Drive,  
Florence, S. C.  
Hamilton, Margaret E., 1312 West 31st St.,  
Cheyenne, Wyoming  
Heyden, Jean, 289 Santa Clara Drive.,  
Vista, Calif.  
Lund, Truella, 303 Ocean View Avenue,  
Santa Cruz, Calif.

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